



The fastest route from ideas to reality.



Introducing the world's most powerful mobile workstations: the Dell Precision™ M6700 and M4700.



With the power of the latest Intel® Core® i7 processor Extreme Edition, Windows® 7 Professional and up to 2.8TB of storage, your business can do more, faster. Like running multiple applications simultaneously on up to five displays® with grade 2D and 3D graphics from NVIDIA®. Plus, when equipped with an optional secondary slice battery and optional NVIDIA® Optimus™ technology, the Dell Precision offers all-day battery life to power your needs.

With 24/7 Dell™ ProSupport™ also available, you can continue to power your business. Now, executing your big ideas is possible.

See what's possible at > Dell.co.uk/bridge or call 0844 444 3676.

Call lines open Monday to Friday 8am to 8pm and Saturdays 9am to 6pm



Dell Products, Registered in Ireland. Reg. No. 191034 c/o P.O. Box 69, Bracknell, Berkshire RG12 1RD. Subject to availability. Prices and specifications are correct at date of publication and may change without notice. Terms and Conditions of Sales, Service and Finance apply and are available from www.dell.co.uk.. Technician will be dispatched if necessary following phone -based trouble shooting. Service may be provided via telephone or internet where appropriate. Certain restrictions apply. Offers end 1st November 2012. Microsoft Office 2010 and Windows* 7 are trademarks or registered trademarks of Microsoft Corporating in the United States and/or other countries. Celeron, Celeron Inside, Core Inside, Intel Inside, Intel Inside Logo, Intel VPro, Itanium, Itanium Inside, Pentium, Pentium Inside, VPro Inside, Xeon, and Xeon Inside are trademarks of Intel Corporation in the U.S. and/or other countries.



Contents

03 Welcome

Welcome to the latest issue of Fantasy Artist

08 <u>Interview:</u> Kevin Crossley

This British artist talks Judge Dredd and Fighting Fantasy

16

Community

All the news and views from the fantasy-art realm

20 <u>Artist Retrospective:</u> Alejandro Dini

Discover Alejandro's dark, fairytale-inspired portfolio

Z4Readers' gallery

Showcase your artwork in the magazine on these pages

51 Exclusive subscription offer for US readers

A special discount offer just for our US-based readers

74 Subscriptions

Find out how to get **Fantasy Artist** delivered every month

76 Fantasy Art Skills

Our quick-fix skills section will improve your art in minutes

What's on your free disc



discextras

96 Concept and design a robot

Digital-Tutors share their top tips

Disc contents
Discover your bonus

ON THE DISC

Video tuition, resources and

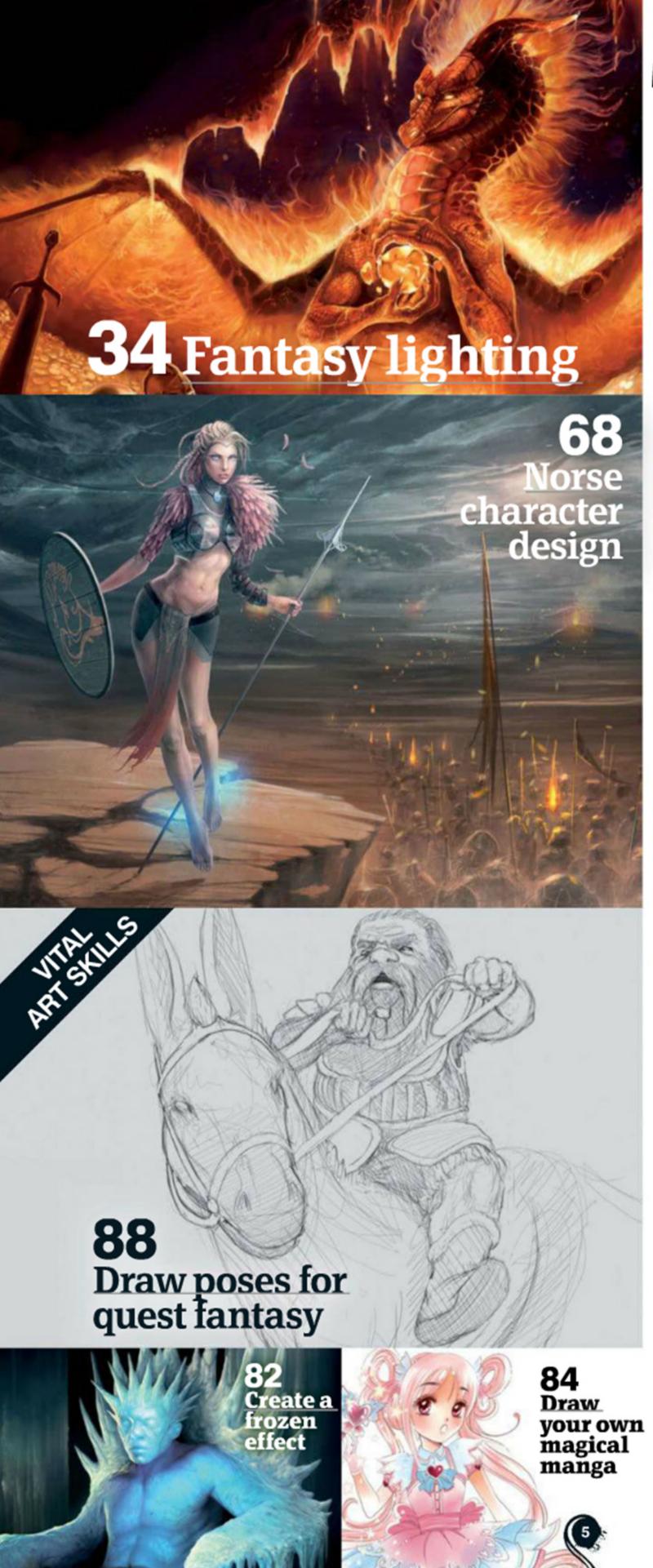
tutorial files

28
Feature
Key skills for sci-fi scenes









Tutorials



Fantasy lighting

Robyn Drayson lights up a fiery scene



Magical portrait art

Jennifer Healy summons up a witch



Elves and how to draw them

Jonatan Iversen-Ejve introduces elven archetypes



Create fantasy from photos

Jennifer Cirpici on matte painting techniques



Colour tricks for heroic characters

Ben Prenevost showcases comic colouring techniques



Create a manga-inspired skyship

Gilang Andrian explains airborne anime scenes



Norse character design

Lili Ibrahim inspires us with Scandinavian myth





Create a pin-up goddess

RB White creates a mythical minx



Creating alien archetypes

Edward 'Joel' Wittlif on out-of-this-world characters



Be inspired by Asian-style demons Amber Hill explains Japanese dark-fantasy creatures



Create a frozen effect

Jukka Rajaniemi creates icy imagery



Draw your own magical manga Schin Loong on common magical character types



86

Classic warriors & how to draw them

Matt Olson shares some ancient inspiration



Draw poses for quest fantasy

Giuseppe Di Girolamo has a drawing adventure



Evolution of an Image

Milton Das explains his Mysterious Ninja Girl

Contributors

Robyn Drayson

rajewel.deviantart.com



Create our beautiful cover image this issue with Robyn's tutorial on fiery fantasy lighting effects. Check it out on p34.

lennifer Healy

www.beautifulburden.com



Paint a magical portrait in this tutorial from Jennifer. Learn how to develop a hedgewitch character and nature scene in her guide on p40.

lonatan Íversen-Ejve

einen.deviantart.com



Meet some of the common types of elves you'll find in fantasy and learn how to represent them in Jonatan's tutorial on p46.

Jennifer Cirpici

www.breakingcanvas.com



Learn how to use photos and mattepainting techniques in Photoshop to create a believable fantasy world in Jennifer's how-to guide on p52.

Ben Prenevost

prenevoststudios.com



Use the cuts-based colouring technique inspired by comics to create a heroic character and epic scene in Ben's tutorial over on p58.

Gilang Andrian

alchemaniac.deviantart.com



Take a magical journey into the world of manga and its iconic skyships with Gilang's expert guide to painting a sky scene over on p62.

Theartists

Meet this issue's collection of experts

Lili Ibrahim

www.liliibrahim.com



Work with a character and iconography from Norse mythology to create an Asgardian goddess in Lili's tutorial on p68.

RB White

rbwhiteart.blogspot.co.uk



Design an entirely different kind of mythical goddess with RB White's pin-up tips in the Art Skills section, which starts over on p76.

Edward 'Joel' Wittlif

tinyurl.com/paperbagninja



Discover sci-fi's classic alien archetypes, from little green men to predatory queens, and learn how to draw them on p78.

Amber Hill

vantid.deviantart.com



Explore the rich and mysterious creatures found in Japanese myth and discover Painter techniques for drawing them in this guide on p80.

Jukka Rajaniemi

www.jukka-art.com



Learn how to create a range of frozen and icy effects that will enhance many kinds of fantasy artwork in Jukka's quick-fix tutorial on p82.

Schin Loong

schin-art.tumblr.com



Meet some of manga and anime's classic magic-using character archetypes, from the magical girl to the sinister sorcerer, on p84.

Matt Olson

tinyurl.com/fa-matto



Be inspired by iconic warriors of ancient history like the Amazon, knight and more in Matt Olson's drawing guide over on page 86.

Giuseppe Di Girolamo

www.peppeti.blogspot.it



Explore some of the essential poses you need to draw characters in a quest-fantasy narrative in the tutorial over on p88.

Milton Das

dantevirgil.deviantart.com



Take a look at the process Milton Das used to create his painting Mysterious Ninja Girl in the Evolution of an Image interview on p92.



Imagine Publishing Ltd Richmond House 33 Richmond Hill Bournemouth Dorset BH2 6EZ +44 (0) 1202 586200

Web: www.imagine-publishing.co.uk. www.digitalartistdaily.com www.greatdigitalmags.com.

Magazine team

Editor April Madden

april madden@imagine-publishing.co.uk_

T 01202 586201

Editor in Chief Jo Cole Senior Sub Editor Hannah Phillips Head of Publishing Aaron Asadi Head of Design Ross Andrews

Contributors

Gilang Andrian, Carly Barrett, Jennifer Cirpici, Dan Collins, Giuseppe Di Girolamo, Danielle Dixon, Robyn Drayson, Marcus Faint, Sarah Harrison, Jennifer Healy, Amber Hill, Lili Ibrahim, Jonatan Iversen-Ejve, Schin Loong, Matt Olson, Stacey Potter, Ben Prenevost, Jukka Rajaniemi, Will Shum, Poz Watson, Jonathan Wells, RB White and Edward 'Joel' Wittlif

Advertising

Digital or printed media packs are available on request.

Head of Sales Hang Deretz

T 01202 586442

hang deretz@imagine-publishing.co.uk_

Account Manager Becky Palmer

T 01202 586438

becky.palmer@imagine.publishing.co.uk. Cover image

Destruction by Robyn Drayson

Cover disc

Head of Digital Mat Toor Digital Projects Coordinator Steven Litton Multimedia Editor Steven Usher

daxtrahelp@imagine.publishing.co.uk_ **Photo Studio**

Studio equipment courtesy of Lastolite (www.lastolite.co.uk)

Fantasy Artist is available for licensing. Contact the International department to discuss partnership opportunities.

Head of International Licensing Cathy Blackman T +44 (0) 1202 586401

licensing@imagine.publishing.co.uk_

Subscriptions

Head of Subscriptions Lucy Nash subscriptions@imagine.publishing.co.uk_

For all Subscription Enquiries

Email fantasyartist@servicehelpline.co.uk

T (UK) 0844 848 8410

c (Overseas) +44 (0) 1795 414 611 13 issue subscription (UK) - £62.40

13 issue subscription (Europe) - £70

13 issue subscription (ROW) - £80

Circulation

Head of Circulation Darren Pearce T 01202 586200

Printing & Distribution

Production

Production Director Jane Hawkins

T 01202 586200

Founders

Group Managing Director Damian Butt Group Finance & Commercial Director Steven Boyd

Group Creative Director Mark Kendrick

Willenhall, West Midlands, WV13 3XT Distributed in the UK & Eire by: Seymour Distribution, 2 East

Printed by William Gibbons & Sons Ltd, 26 Planetary Road,

Poultry Avenue, London, EC1A 9PT. Tel 0207 429 4000 Distributed in Australia by: Gordon & Gotch, Equinox Centre, 18 Rodborough Road, Frenchs Forest, NSW 2086. Tel + 61 2 9972

Distributed in the Rest of the World by: Marketforce, Blue Fin Building, 110 Southwark Street, London, SE1 OSU, Tel 0203 148 8105

The publisher cannot accept responsibility for any unsolicited material lost or damaged in the post. All text and layout is the copyright of Imagine Publishing. Ltd. Nothing in this magazine may be reproduced in whole or part without the written permission of the publisher. All copyrights are recognised and used specifically for the purpose of criticism and review. Although the magazine has endeavoured to ensure all information is correct at time of print, prices and availability may change. This magazine is fully independent and not affiliated in any way with the companies mentioned herein.



@ Imagine Publishing Ltd 2012 ISSN 2042-2032z













Interview | Kevin Crossley

evin Crossley has been a busy man this year. He has produced his own art book, 101 Top Tips from Professional Fantasy Painters, which stars his own work and that of a host of other fantasy art luminaries that he has collected together. He's created the artwork for the 30th anniversary edition of Ian Livingstone's Fighting Fantasy Blood of the Zombies choose-your-own-adventure book. And with all of these projects under his belt, he's also found time for some of his most popular work - creating paintings and drawings of the iconic Judge Dredd for both the comic 2000 AD as well as private commissions. We caught up with him to find out more about his art and what it's like to work on some of fantasy's most exciting franchises.

Tell us about yourself and your background?

I went to Jacob Kramer Art College in Leeds before studying design at university. During these years, fantasy art and comics were only ever things I did in my free time, as I figured studying typography and graphic design would be the best subjects to build a career out of. Twenty years later that logic is looking a little shaky!

After uni I was unemployed for two years, spending my days job hunting and painting.

66 I tend to spend long, long hours chasing details

Curiously my subjects weren't comic characters or fantasy, but botany; plants, fungi and animals. I taught myself how to use watercolours and gouache during this time and the study of organic forms would be of great benefit in my later career.

Eventually I got a job as a texture artist for a videogame studio in Sheffield, and from there went to Core Design in Derby. Although doing art and models for games was fun, I gradually drifted back to doing the odd bit of fantasy drawing in my evenings... an orc here, a dragon there, until a friend saw some promise in what I was doing and introduced me to a US D20 book publisher called Green Ronin. It was a taste of things to come.

How would you describe your style?

I think this question is always best directed at anyone other than the artist! Style is almost always an attribute recognised or defined by an audience I feel, I simply can't recognise any specific style in my work, maybe I'm too close to it! My primary love is pencil art and I tend to spend long, long hours chasing details into a composition and then teasing apart the edges, corners and tendrils of that work to see what new texture or detail will reveal itself.

Detail is something I am accused of a lot, in both [positive] and critical terms! Maybe that's as good a definition of my art as anything. Too much detail can be damaging, though, so finding the right balance is a constant battle.



Judge Death (above), Real media This was purely a test painting to try out some more acrylic techniques. A very swift painting that came together quickly. That's a shard of glass sticking out of Death's helmet, by the way JUDGE DREDD® IS A REGISTERED TRADEMARK © 2012 REBELLION® A/S, ALL RIGHTS RESERVED

Fighting Fantasy (right), Real media I had the great honour of producing 35 ink drawings for the 30th Anniversary Fighting Fantasy book by Ian Livingstone. This has less drama than some of my others, but I liked the perspective of the shot, with the sinister zombie mindlessly eating aquarium fish at the back





- Judge Dredd (above), Real media
 A pencil drawing of Dredd based
 upon a photoshoot that featured Greg
 Staples as Dredd! I loved the
 perspective of this, and built a
 redesigned Judge costume around it
 JUDGE DREDD® IS A REGISTERED
 TRADEMARK © 2012 REBELLION® A/S,
 ALL RIGHTS RESERVED
- Judge Dredd (above right), Real media Another Dredd commission, again in acrylics. A fun opportunity to play with the Lawmaster bike design. Check out more Judge Dredd at www.2000adonline.com
 JUDGE DREDD® IS A REGISTERED TRADEMARK © 2012 REBELLION® A/S, ALL RIGHTS RESERVED
- Blood of the Zombies (right), Real media, Photoshop This is a special painted illustration for the digi-version of Ian Livingstone's book

When did you first start creating artwork?

The same time most other kids do, I think, as soon as I was able to hold a crayon! The earliest things I remember drawing include pictures of The Hulk fighting giant spiders on my bedroom wall. I must have been three or four when I did those. There was a Doctor Who Weetabix promotion in 1977, and I was so thrilled to see Daleks all over my breakfast cereal box that I drew them constantly for ages. When I was six I learned about biology and the skeleton inside the body and that started a new fascination; that of exploring and understanding how things work. Then in 1979 Alien came out and my dad got hold of a book filled with stills from the movie. Don't ask me how, but I managed to find it, and when I saw that creature Giger had designed it blew my mind. The fact I was drawing aliens when I was seven years old probably explains a lot!

And when did you first start work professionally in the art industry?

My first freelance illustration job came along in late 2002, and was for Green Ronin. They asked for eight pencil drawings of demon warriors! There was no brief as such, I got to design the creatures myself and I must have spent 18 hours on the first one alone (a mantis armed insect-like creature with a long, whipping tongue tipped by a spined, pustulent

growth). This led to hundreds of such illustrations for publishers, before I began to get into comic art.

What or who are your primary influences?

My very first influences were comics like *The Beano*, Whizzer and Chips and The Dandy, and then came Asterix. The art of people like Uderzo, Dudley Watkins, Tom Patterson and Ken Reid had a lasting effect on me. I loved the anarchic energy of it and the comic inventiveness. Later I would become a massive 2000 AD fan, but that early comic stuff would always remain with me. It creeps into my art to this day.

What inspires you?

Seeing the great acts or achievements of other people. Greatness can be seen in so many places; artists, musicians, writers and athletes. When you see what it is possible to achieve it really does fill you with the resolve to see what you can do. Alan Moore said something about the creation of art being akin to magic, and that's how I used to think when I'd look at a page of Brian Bolland's Dredd, or Glenn Fabry's Slaine. How much of their soul had they sold to get that good? After decades of practice, you begin to realise that magic can be wrought by the simple spell of hard work, hard study and late nights. Easy to say, hard to live by! I am constantly questing to keep up with... those that stride so magnificently before me.



I read about a new Dredd film ten years ago... they've got it just right

How long have you been into fantasy and sci-fi, and what is it you love about the genre?

All my life really, although I became more obsessed by it in my teens. There are numerous forms of escapism that people can lose themselves in, but fantasy art is perhaps the most obvious, brazen form.

A great Frazetta painting promises so much adventure and drama. I would lose myself for hours just looking at books of fantasy art and still do. At first it was the idea or suggestion of adventure or fantastic battles with amazing creatures that hooked me, but gradually the physical process of creating the art itself would enrapture me. Slowly I've managed to unlock a few secrets of how such art was produced, but there is still much for me to decipher. It's a passion that will keep me busy for life.

What got you into creating fantasy art?

I wanted to do what I saw my heroes doing. I wanted to inspire other kids to become artists in the same way they had with me. Plus, I liked the fact that I could totally lose myself in the process of drawing or painting. I still get a kick out of that.

So let's talk about Judge Dredd. You must have drawn him hundreds of times, how do you feel about seeing him come to the silver screen again?

I love Dredd, and I have drawn the character more times than I can recall, but mostly as convention drawings or private commissions. Hands down, he is the character I am asked to draw and paint more than any other; him or the Dark Judges. I love drawing those, and am currently doing eight different pieces with the Dark Judges featuring in some way!

I first read about a new Dredd film about ten years ago, and what I read seemed to have great promise.

Finally it has come to pass, and it sounds like they've got it just right. As I write I've not seen it yet, but many of my friends have seen it numerous times and loved it, including artists who've been drawing him for twenty years. These are guys who know the character and his world inside out, so if they're happy we're all in for a treat I think.

I love the suit design, too. It pays homage to the very early concepts while looking practical enough to protect someone who is basically fighting battles every day for weeks on end. Keeping... the iconic helmet design was a great decision too.

Tell us about some of the concept art you've worked on - what was your favourite and why?

I still have fond memories of the first concept work I did, which was a version of the 10th Anniversary Edition of the first Tomb Raider game. It was for the PSP, and one of the elements I designed was a new character for a co-op game mode. Unfortunately that game was never released, but I also did hundreds of

cut-scene storyboards for it, as well as pages and pages of monster redesigns and environment paintings. It was a great introduction to concept art, and set me up for future games I would work on, including Star Wars and a very cool Alien vs Predator title, for which I did loads of Predator ship designs.

What are your favourite digital and traditional mediums or software to work in, and why?

Pencil is my favourite medium, and is the starting point for every bit of art I do. I taught myself how to paint in watercolours, then learned how to use Photoshop when I began working in videogames. I still love all of these mediums. Over the last few years I've been teaching myself how to paint in acrylics, and the results are so different compared to the translucent, wash style of watercolours. With acrylics you can paint light over dark, which is a new concept for me, but the opportunities presented by this are really exciting! I learn a new trick with each painting I produce.

Do you combine traditional and digital media in your work?

Combining traditional and digital techniques is one of the major reasons why I love producing art. To me, digital art is just another tool in my box, it has strengths and weaknesses just like anything else.

Part of the creation process involves exploring and understanding what the positive and negative attributes of a medium are, how to exploit one and compensate against the other. I enjoy working in Photoshop, but the most use I get from it is as a tidying tool. It's great for removing unwanted spots, blemishes or even mistakes from scanned artwork, plus the Hue/Saturation tools are very useful for adding subtle (or sometimes not so subtle) tonal correction to art prior to submission. Every bit of art I've had published has been digitally tweaked to some degree.

Are there digital or traditional techniques or programs you'd like to learn more about? What are they and why?

I'd like to learn about Painter, which I've heard is great to use, but as most of the painting I do is traditional there has never been much urgency to do this. Another technique I never got around to learning was the airbrush, so I bought one earlier this year. That's my next goal. After I've become more comfortable using acrylics, I intend to try out oils. I'd love to do some comic character art in the style of Caravaggio, that would be so much fun!

Do you have a set workflow? What is it?

I have no set workflow I'm afraid. I work when I can, as often as I can! Sometimes I have to fit work around life, and sometimes it's the other way around!



Interview | Kevin Crossley

You've just released a new book, 101 Top Tips from Professional Fantasy Painters. You mention that it's the kind of book you would have loved to get hold of when you were a kid. Why is that?

Well, simply because the how-to books I saw as a child didn't give too much away about how the art was actually created. Many artists seemed to keep some of their secrets to themselves and, to be honest, I always liked that as it kept me guessing and in my attempts to figure out how a technique might work I would invariably discover some crazy method of my own. That said, I set about my book with the intention to reveal as much as possible about... the creation process. It wasn't always easy to describe how I'd done something, though, as sometimes you'll be working away without consciously realising exactly what you're doing. I learned a lot while working on the book, though, and I've picked up lots of new tricks since I finished, so I still have some secrets up my sleeve.

66 To keep learning and enjoying my art is all I need 🤛

Who are some of the other artists that have been involved in the book?

I've been lucky to have input from some great artists, some of whom have been my heroes for many years. Liam Sharp, David Millgate, Matt Dixon, Aly Fell and Manon Delacroix all gave their time generously to send me superb painted art, along with detailed descriptions of how they did it. I had some great advice from my favourite contemporary painter, Greg Staples, and I have a couple of choice 2000 AD paintings by him in there. Matt Smith at 2000 AD allowed us to use art by Kevin O'Neill, Lee Carter and Karl Richardson, plus a rare Slaine painting by Glenn Fabry too. That's a great lineup isn't it!

What can Fantasy Artist's readers get from 101 Top Tips from Professional Fantasy Painters?

They'll get an artist's-eye view of a life lived in search of creative advancement. 101 Tips is very much a personal journey laid out in book form, with accounts of some of my earliest fantasy art alongside brand-new works with everything in between. It's easy to get to grips with if you're just starting out, yet offers some challenging material for those with a bit more experience. Simply writing and illustrating it made me a slightly better artist, so I hope readers can enjoy similar results!

Finally, what are your plans for the future?

I'm itching to do more comic work, and I have numerous ideas for new books, too. To keep learning and enjoying my art is all I need to keep me going!





Get in touch with the FantasyArtMag DigitalArtistUk Fantasy Artist team fantasyartist@imagine-publishing.co.uk

Improve your art with Crimson Daggers

This community of artists is dedicated to helping its members create their best-ever work

Life as an artist can be hard. Whether you're a professional or you paint for fun, the need for a support network to help you improve your art is real. This is where Crimson Daggers comes in.

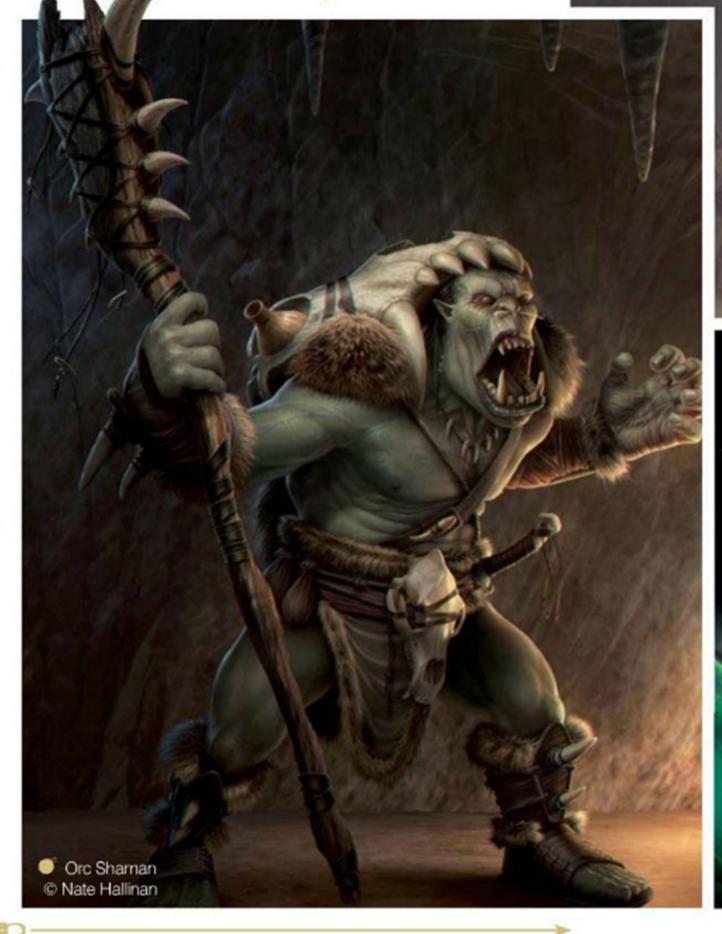
Set up by artist Dave Rapoza and currently managed by Dan Warren, Crimson Daggers, "is a free online community of artists from various fields of illustration. The group includes professionals, students, beginners and freelancers. Through networking everyone together, the group focuses on bettering everyone in it by providing feedback, advice, critique and general support for anyone in the field", explains Dan.

"When Dave first founded the group, the aim was to provide a study support stream to help people improve their fundamental skills. Since then it has grown to be a much more broad and social group, focusing on every aspect of portfolio development for all fields of illustration", he continues. "The aim of Crimson Daggers is to take the intimidation and mystery out of becoming a working artist in today's world. The group is here to provide honest and free feedback and advice to anyone who cares to ask for it... Members have included students wondering whether or not to stay in school, freelancers looking to get an edge in their professional portfolio,

and struggling beginners who don't know how to take the first step into the seemingly daunting profession of entertainment artist... if we all help one another out to get better and learn, we will all become better for it."

It's a laudable aim, but who exactly are the Crimson Daggers and what do they do? As well as Dave and Dan, members include concept artists Alex Negrea and Nate Hallinan, and a fair few Fantasy Artist contributors like Suzanne Helmigh, Brent Hollowell and Titus Lunter. As to what members get out of the community, Dan explains that the group covers, "anything from portfolio development and critique to how to study and improve on fundamental skills. We have group challenges to give people an extra push if they need it, [we] offer free interviews with industry professionals regularly on our Livestream channels [and] talks and feedback to members' questions. At its most basic, the group helps to provide a sort of map for how to get into the industry, for beginners who don't know where to start, and runs on the core philosophy that basic information should be free and open. As the group expands, we offer more, and we hope it continues to grow."

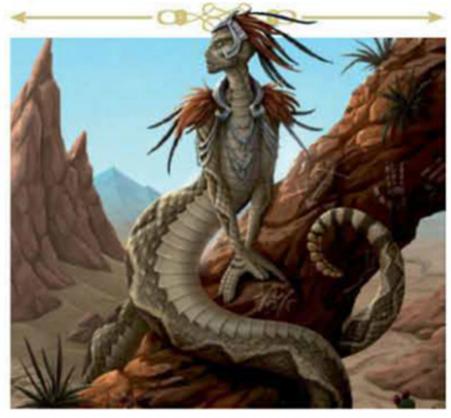
Learn more at www.crimsondaggers.com







This month, we're showcasing some Daily Deviations featured by our Community Volunteers



Desert Queen by Nightlyre (nightlyre.deviantart. com) started off as a slinky mermaid! We love how it progressed into a stunning reptilian creature with textures and patterns based on a rattlesnake. The artist includes a guide to her process on the site.



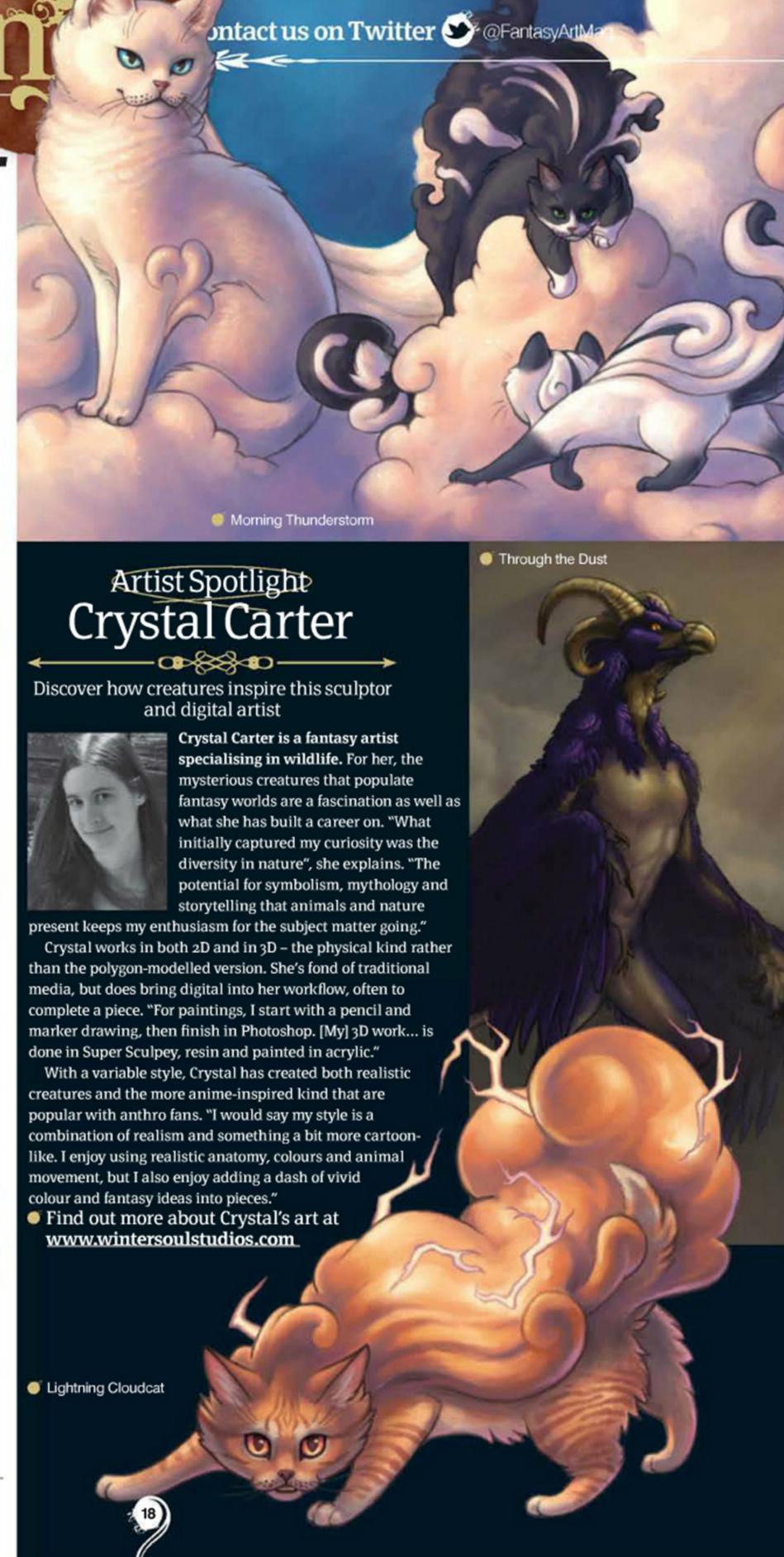
Far Away From Home by Skulio (skulio.deviantart. com) makes excellent use of a minimalist palette and a rugged landscape to create a striking scene.



The Werewolf by Niconoff (niconoff.deviantart.com) stopped us in our tracks! An absolutely stunning mythical beast. Are you scared yet?

We hope you enjoyed these features as much as we did. Next month we're going to take a look at some artwork submitted by new members.

Fiona Balsillie, director of community operations deviantART.com | fiona@deviantart.com







DiskStation DS212j NAS Server

A Secure Personal Cloud for Your Mac's Data

Synology DS212j is an affordable storage solution for your Mac environment, which maximises your iOS devices with five free apps, and offers many features.

- Native Mac support with easy setup for Mac and AFP protocol
- Backup data using Time Machine
- Stream music remotely on Mac or iOS devices with iTunes and AirPlay support
- View photos, videos, and files on any iOS devices
- Extended AirPrint Support
- Live view IP cameras directly on your iOS devices

For more information, please visit <u>www.synology.com</u>









Eowyn and the Nazgul

2011, Photoshop

 The famous confrontation from The Lord of the Rings. Eowyn wasn't naked, but I envisioned this epic moment as a scene that a Renaissance artist would enjoy painting. It's about bodies: the ghostly appearance of the male and the tangible female who can kill him. The real protagonist here is physicality.

2012, Photoshop

 In Hinduism, Shakti is the embodiment of primordial female energies. This painting is a little tribute to that, but I also added more symbols. Each hand of the goddess represents one of the first six zodiac signs of light, growth and life. The snake is the masculine energy that is kept at bay by a simple gentle gesture.

2011, Photoshop This is a slightly less popular tale by Andersen. Again I was rather struck by the violence in it, as well as the energy and tension that runs through the story, embodied in an ever-dancing girl. However, I decided to paint a moment of stillness: the instant when the big man is about to cut her feet and the tension finds its climax.

2011, Photoshop

 This is a reinterpretation of Alice in Wonderland, originally made in a slight rush for a contest, but I had some fun with it. In this illustration Alice is a nurse in a post-atomic world filled with mutated creatures. I usually enjoy mixing drama, the grotesque and creepy things. I guess that overall it's as bittersweet as I wanted it to be.

2011, Photoshop

 I used to play role-play games with friends over the internet, mostly for the sake of inventing characters. This is one of them; an assassin madman belonging to a secret cult worshipping a tentacular monster. I liked the idea of giving him the most horrible tattoo in the world - a single line across his face and chest. Just for fun.



Artist Spotlight Minna Sundberg

Creating a fantasy web comic is tough enough. Doing it in two languages at once is a real challenge, as the author of *A Redtail's Dream* explains



Minna Sundberg has an epic personal project – fantasy web comic *A Redtail's Dream*. "The world in which our story takes place is built loosely upon the world-view described in Finnish mythology", she explains of the expansive graphic novel storyline that she illustrates and writes in both Finnish and English. It deals with how "a rift in the planes of the

universe is accidentally caused by the youngest member of the Fox clan, Puppy-Fox. The Foxes are the guardians of the northern lights, aka Foxfires as they are called in Finnish. The resulting disturbance isn't dire, but it does cause one remote earthly village somewhere in modern-day Finland to be caught in a kind of limbo-like state."

All except for the unlikely heroes of the tale: the young man Hannu Viitanen and his dog Ville. "Puppy-Fox gives them the task of entering the world of dreams to return the souls of their fellow villagers home, before their time is up. And they are not very enthusiastic about the adventures that follow."

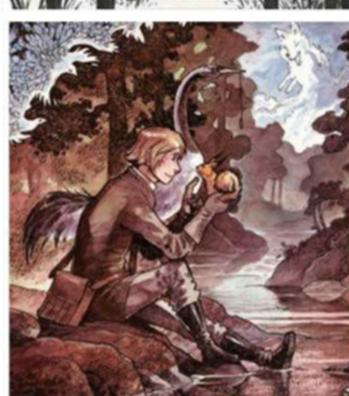
It's a huge project, taking the equivalent of an entire working day for every single page, but Minna isn't afraid of the hard work. She sketches out the basic plan of a page in pencil, inks it, colours it in Photoshop and then works up the dialogue. "Since I do the comic simultaneously in two languages, this part takes a bit longer than it ought to", she says, "but it's worth it."

Read A Redtail's Dream at www.minnasundberg.fi













www.digitalartistdaily.com



Alex Tooth

www.digitalartistdaily.com/user/alextooth

"I am a late starter to the art game, having only got into it seriously three years ago. I am looking to go into a strong graphic and colourful style."



Benjo Camay www.digitalartistdaily.com/user/the-hand

"I am an engineering graduate so I am a self-taught artist. My influences are Gérôme, Frazetta and Luna. I am always inspired by the world around me.'



Jean Roux

www.digitalartistdaily.com/user/kidult

"I am a freelance illustrator and concept artist from South Africa. I love drawing and painting and the fact that I can make a living off something I enjoy so much!"



Alyn Ware Spiller www.digitalartistdaily.com/user/niltrace_

"I'm a freelance concept artist and illustrator, and have been painting digitally for the last five years. I have a passion for environment art, focusing on the fantasy genre, but also like to experiment with styles."

CREATE YOUR FREE GALLERY TODAY



1. Register with us www.digitalartistdaily.com

Check out the website, click on Register and choose a username and password.

2. Upload your art

Once registered, you can upload images to your gallery - there's no limit on numbers but check the size criteria.

SHOUT ABOUT IT!

Have an image you feel passionate about? Let us know about it and we'll take a look.

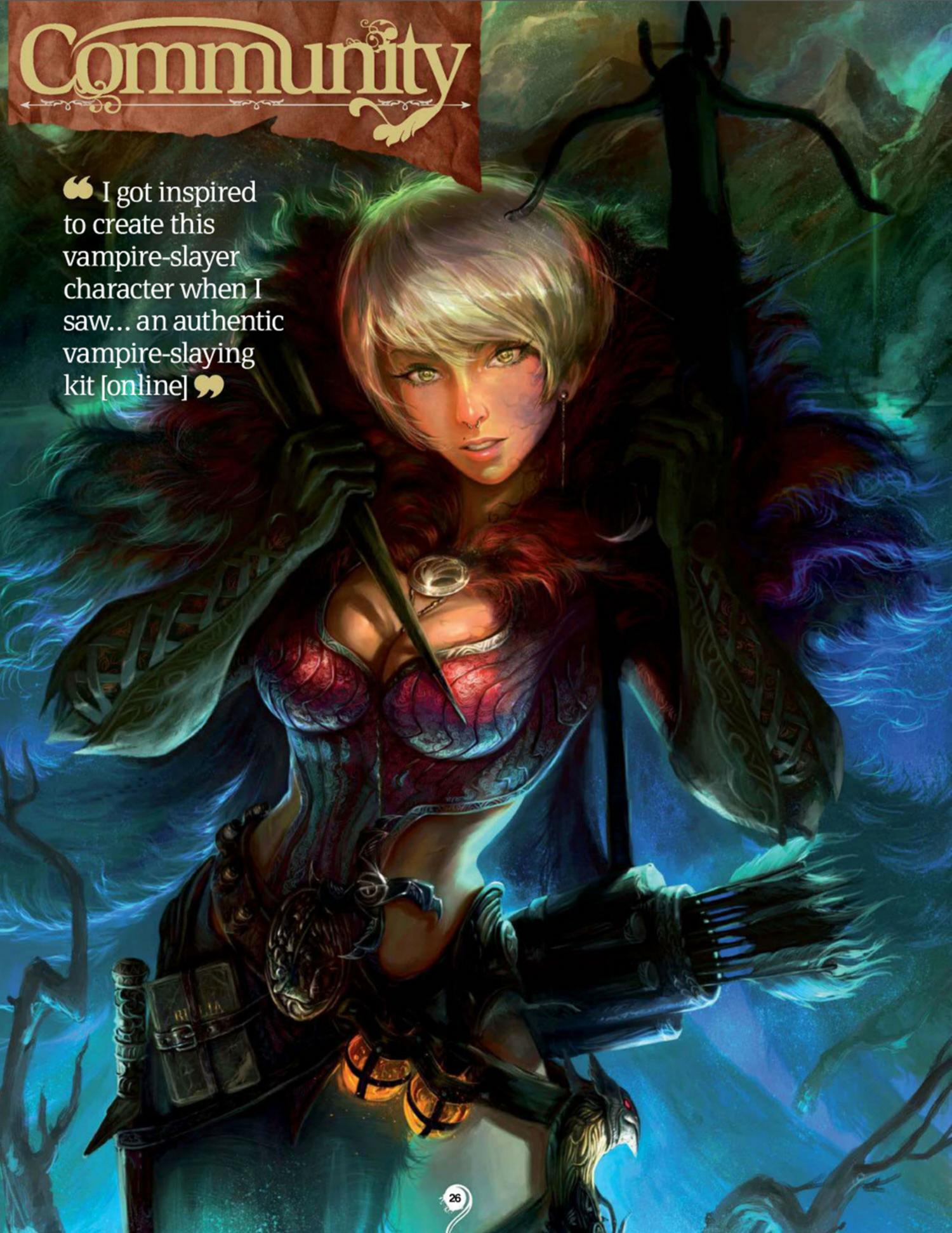




fantasyartist@imagine-publishing.co.uk









Vampire Slayer Kroura, 2012 **Benjo Camay** Photoshop

"I got inspired to create this character when I sawan authentic 18th Century vampireslaying kit in an online auction... I got her name from the Latin word for spilled blood, which is cruor."



Photoshop

"The first in a series of three underwater portraits I did for fun and to use in my portfolio. These are digital paintings done from memory. No reference was used and it took about 20 hours... the hair took a while."

Ridge, 2012 Alyn Ware Spiller Photoshop

"As a personal painting, Ridge was an opportunity for me to indulge in my favourite themes and paint the kind of art I love: epic landscapes with subdued colours and a brooding atmosphere. It took me ten hours."



To get your work showcased on these pages, create a gallery at www.digitalartistdaily.com



Key skills for sci-fi scenes

Alien worlds are so much more than flying saucers and little green men. Poz Watson explores how setting a scene and story can improve your sci-fi art

ne of the wonderful things about science fiction is how much possibility it offers. It can feature humans, aliens or robots, it can be technological, utopian or apocalyptic and it can take place right here on earth or half a universe away. All it needs is something slightly different from the here and now of real life, sometimes known as the novum. This is the little piece of innovation (the science) that defines a world and kicks off a story (the fiction), and the reason why there is much more to sci-fi than meets the eye.

Concept artist Jonas De Ro (www.jonasdero. be) says that one of the most interesting things about science fiction is that "even though we are many decades away from when the genre first originated, our concepts of possible future technologies have not changed that much. The reason is because reality and science fiction go hand in hand... Think about how the movie Minority Report influenced the current technology of touch screen smartphones and tablets." But while we still don't have our jetpacks, some things have changed. De Ro explains: "Back in the day the entire commercial music industry could be crammed into a few genres. Today, there are sub-genres of sub-genres, to the point where nobody even knows how to label things anymore. Science fiction

ideas are taking the same road... simply because it is the only way of continuing to be original."

So, there's hard sci-fi (accurately scientific), soft sci-fi (based on a change in the social sciences, like psychology or economics), time travel, alternate histories (what would have happened if Kennedy hadn't been assassinated?), cyberpunk (what happens when advanced science goes bad) and more. Genre mutation is particularly rapid in the punks arena: steampunk, for example, deals with a world of steam-powered high technology.

Dawid Michalczyk (www.art.eonworks.com)
combines elements of abstract and surreal art in





Create some space Dawid Michalczyk on designing space scenes



Basic lighting "I do most of my space artwork in Bryce", says Michalczyk. He starts "by adjusting the sky and sun settings to approximately match the type of lighting I'm after. Next, I create a single terrain

mesh and manipulate it until I

get the... look I'm after."



Textures and mesh "I will also try different textures until I get one that works well", he says, describing his technique for surfaces. "Then I create a copy of the first terrain mesh, do some adjustments to create a variation of it and position it according to the composition that I have imagined."



Adjustments Michalczyk then repeats these steps until he is satisfied with the way the terrain looks, noting, "during this process I often adjust the lighting and sky many times, I may change the terrain textures and may change the composition somewhat sometimes very radically."



Postin Photoshop Once satisfied with the lighting and terrain, he continues

in Photoshop: "I do stars, sometimes planets and postprocessing in Photoshop. I don't use any special plug-ins, just create my own stuff as that way my work is more original."



Final tweaks Finally he makes colour touch-ups and other adjustments. "To prevent or eliminate banding", he notes, "I usually add noise either to the whole image or parts of it like the haze, fog or sky. I work in sRGB mode as that is the most compatible colour space today."

Avoiding clichés is a bigger challenge than ever... The problem is not so much one of specific design, but rather one of concepts

ORBIT REDUX

Orbit Redux features *a structures right out to the perimeter of their atmosphere to greet arriving vessels", says Gary Tonge. He uses Photoshop and advises that: "Art comes from within you and that in turn comes from your experiences and your individual personality - let that shine through in your works'

Popularity brings its own problems, though, and the fact that sci-fi is such a hit at the cinema and on TV means that everyone, not just the hardcore faithful, have seen its wealth of ideas. "Today a lot of people feel like they've seen just about everything", says De Ro. "When creating sci-fi art, avoiding clichés is a bigger challenge than ever before... The problem is not so much one of specific design, but rather one of concept. Though we might easily come up with a unique look for a new spaceship, robot or armoured suit, the actual ideas behind them have been done many times... Unfortunately for modern artists, once something becomes a cliché, there is no turning back from it."

And if you can't ignore a cliché, what can you do? Embracing them is one option, subverting them another, and like any area of art you have to find the space to be true to your own passions. Gary Tonge (www.visionafar.com) says: "I certainly steer clear from the... conceit of a war in space... I feel the majority of the universe enjoys a more peaceful and productive existence than many tend to paint."

The final frontier is a big topic. It's naturally compelling and awe-inspiring, and there's plenty of room for creative license. As André Zacharov (cyriixx.deviantart.com) shows, space scenes "include pretty much anything in space created naturally, from planets and moons all the way up to entire galaxies. I... appreciate the massive scale these pictures [can create] while often retaining a lot of simplicity."

Simplicity is impressive when done well, but Zacharov also acknowledges that a lot of skill is required to make space images look real. "I often see people piecing together a scene using parts done separately, but forgetting to make them blend well", he says. "This can happen when importing 3D renders or textures. A good way I use to avoid this look is to add the lighting colours last. The shadows are important to get down early, but you can essentially not use a single [highlight] until you are almost finished."

And if you don't want to tackle whole planets but do fancy a big canvas, landscape paintings are also popular, showing the environment as well as the possible creatures and culture. The detail in the work of someone like Gary Tonge is incredible, enabling him to tell a story and immerse the viewer in an experience. He says he achieves this by "being completely obsessed with trying to paint the perfect image." Recently, though, he has tried to force himself to work faster, and says: "I now often tend to be happier with the images that have not taken as long to do – ones where I have implied detail."

Matte painter and art director Raphaël
Lacoste (www.raphael-lacoste.com), who has
worked on games like Prince of Persia and
Assassin's Creed, also creates breathtaking
landscapes. He says: "I love the feeling of
immersion in a stunning location... I am still
pretty open on the style of sci-fi, [it] could be
grounded, near future or mixed with fantasy, as
[long] as it is well executed with taste!"

One of the great pleasures (and challenges) of science-fiction art is how it encompasses cityscapes and the natural world, as well as creatures and technology. Technological changes are a dream to come up with when you don't actually have to invent them – in your

world time travel, mind control and hyperdrive could all be possible. Anything that can be done in fantasy, can be done in science fiction, the explanation behind it is simply technological (or pharmaceutical) rather than magical or paranormal. But while it's fun to invent, Kai Lim (www.imaginarvfs.com) warns against "mindless kit bashing. [Not knowing] how things work... An over-reliance on thinking that the audience is too stupid to figure out if a design seems plausible or not (the science in science fiction), [means you end] up insulting them instead." It is essential to know the reason things work and how they do. "Putting random rivets and pipes on machinery does not make for gritty design. Putting it where it should sensibly be, makes for gritty design", says Lim.

Of course, once you've designed spaceships and robots, it's natural to want to see them put into action, and combat is something that is often required to be depicted on book covers, as well as in films. Lim says: "Answering the brief is the biggest challenge. A combat scene may come with a narrative that needs [a focus]... The

image has to be constructed around it, otherwise the point is lost." Clarity is key, as is injecting a sense of energy into the image. Lim says this is not too difficult, "once the inspiring chemistry of explosions and crazy lighting... comes into play. I think one of the simplest ways to inject energy is to depict objects in different states of motion. I enjoy suggesting... a still frame, captured in time, of an extremely chaotic scenario, giving each area breathing room."

The success of a lot of science fiction comes down to plausibility, although artists disagree as to what level of it is required. For Zacharov, it depends entirely on what element of space he is depicting: "When drawing a close-up of a star at one point, I actually showed drafts of it to a family member who knows a lot about the physics of stars. This way I made sure that the colours and, to a smaller extent, patterns, roughly matched a real star of a similar type to what I wanted... Other times, often with things like nebulae, I will just go for the looks and not really mind if it's realistic or not."

When you're working to a brief the level of realism, or plausibility, is often determined by the client. "I am not trying to ground everything into a plausible world", says Lacoste. "It depends, of course, on the project and universe, the setting. Regarding Assassin's Creed, we have... a

scenario to follow so nothing is left to random. inspiration, it has to be plausible!... If this scene is for a book cover, I will know at least about the script, and will also have a brief from the editorial art director", explains Lacoste.

But for other artists, what an image looks and feels like is much more important than worrying about where each individual rivet might go. "It's more about making things look as if they would make sense so that the viewer doesn't feel confused or unimmersed", says De Ro. "In many cases, imagining something plausible can help the artist in the design process. Particularly when doing props or other items, thinking about the functionality of what you're creating helps [with] figuring out how something should look, or be built. In the end, however, the priority is usually that something needs to look cool."

A big part of the joy of sci-fi is the leap into the unknown, so perhaps what seems plausible is beside the point. Dawid Michalczyk argues: "In reality, a spaceship from an advanced civilization could be the size and shape of an egg.... [and] there are endless possibilities of how to make an egg look more interesting. So I don't spend much time considering the plausibility of what I create. As long as it seems possible to me, makes sense visually and looks cool, that is all I need."

Kai Lim says he is a fan of Eighties hard sci-fi because it "blends thoughtful functionality with gritty, almost camp, over-the-top action... I think by focusing on what could actually work (at least theoretically), married with barely-believable but incredibly fun scenarios makes for engaging entertainment, and helps with suspension of disbelief. I feel it's win-win that way." But it's only win-win if artists can keep refreshing the genre. As De Ro puts it: "Artists and designers who did the first Star Wars, Blade Runner and other works that set many standards for years to come did not have the huge [back catalogue] we have today." Now, he says, all artists can do is "continue to work and think hard to come up with new original ideas."

Put like that, it seems a daunting task, but how can young artists not be inspired by the mysteries of the universe? How can they fail to get excited about developments in space travel, in computer technology, in medicine? Tonge says: "The most compelling part of the sci-fi genre for me is the opportunity of illustrating something that evokes a feeling of hope and.. happiness. I really enjoy creating images that tend to give our imagination some food for thought about what might be out there... or indeed what we might be able to achieve as humanity in the future."

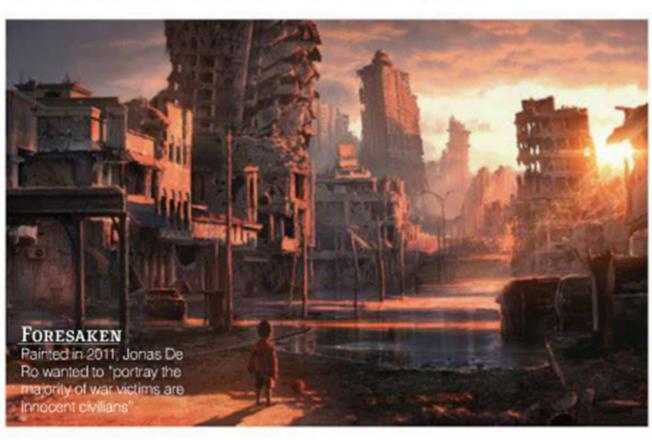
Out of this world

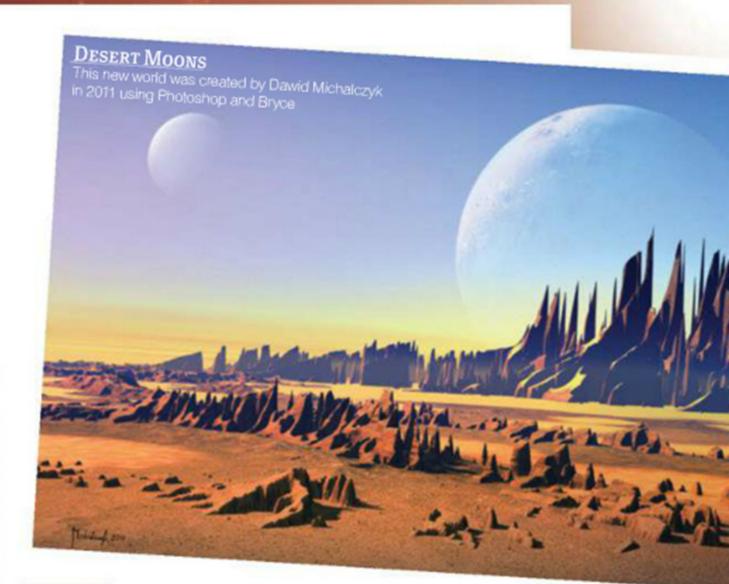
Urban or alien, desert or tundra - the sci-fi landscape has infinite possibilities



Jonas De Ro says that the biggest challenge when creating a sci-fi environment is "originality." His sub-genre of choice is postapocalyptic sci-fi, and while it's hard to come up with an original take, it certainly has its advantages. Not only is it "intriguing and

fun", but, he says, "they are also actually quite easy to do, since you can get away with mistakes a lot more... I usually add signs of new life. I like thinking of a destroyed world as the beginning of something new."







Dawid Michalczyk creates a lot of alien worlds because you can do anything with them, and he thinks keeping things as simple as possible is crucial. "Especially in games and much concept art",

he says, "there often seems to be [an] excessive amount of detail that does not make much sense or improve the visual in any way. I'm not against detail; in fact I love it when it makes sense. But, overall, it seems to me that there is a need for more balance."

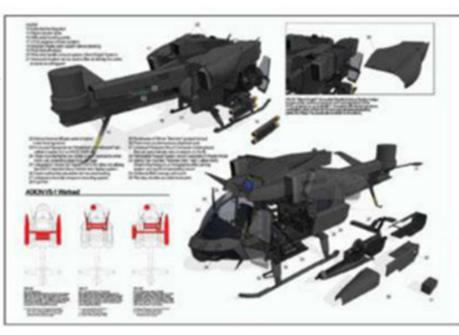
CRIMSON HORIZON André Zacharov

Putting the science in science fiction

The technology is what makes one sci-fi piece strong and another derivative

Kai Lim, co-founder and senior art director at Imaginary Friends Studios, works hard on the technology he paints, saying that he makes "a point to know more and more each time." When he's doing concept work for a client it depends on what they want and what time is available, but he does his utmost to "generate something fun and plausible at the same time."

You need a clear idea of what you're painting in sci-fi (or a clear idea from the client) and this is doubly important in concept art, where you are designing something for execution in a game or film, not just drawing something pretty. So whether you're designing robots, spacecraft or weaponry, you have to have some idea of how it works, how that fits with the practicalities. What can the armour withstand? How fast does the ship go? Can the robot be shut down if it goes rogue? You have to know.



Mace Aircraft Vigilance IFS designed all the kit and characters for MACE (www.macecommand.com.sg). You can see here to what degree Lim works out how the craft fits together and functions.

The concept art for MACE: Vigilance Alpha was created in 2010 using Google SketchUp and Photoshop

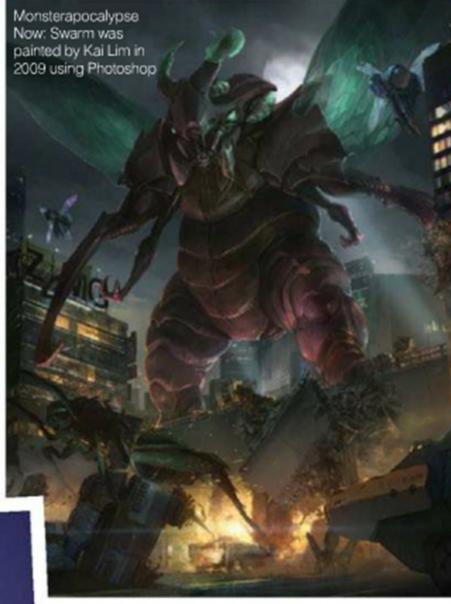
Phobos Tactica "My ideal projects have been where I get hired to design stuff that works and looks good", says Lim. "Stuff that I would want to own myself. I have done projects like those and the internal effort is pretty substantial. It's great to feel invested in the stuff you create, the only limit is my client's

Phobos Tactica 40K was created by Kai Lim in 2012 using Google SketchUp and Photoshop

time and how deep

they want to go."





Monsterapocalypse Now: Swarm Kai Lim's image was made for the Monsterapocalypse rulebook. He says: "One of the greatest gifts sci-fi has given me is the need to learn more... in the pursuit of coming up with things you can love."

Alien Mind Dawid Michalczyk's image was created in 3ds Max and Photoshop. He says: "If it's a personal work, I only know what I have imagined about the character or scene, which is usually limited to appearance." His intention here was to depict Clarke's third law, that sufficiently advanced technology is indistinguishable from magic.



Fantasy lighting

Robyn Drayson uses intense colour and light effects to paint a powerful dragon engulfed in flames

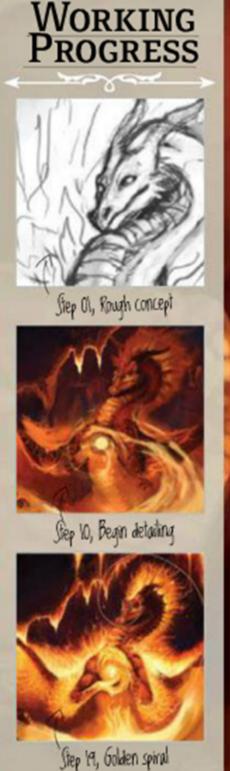
Destruction

he ability to create fire and lava effects is a skill all fantasy artists can benefit from having in their repertoire. Both can be created using similar techniques involving layer modes, such as Screen or Addition, to make them glow. Although lava is normally associated with danger, intimidation and power, fire is a versatile subject that can be used in a wide range of ways to create different moods and effects.

A small, contained flame with its warm, dramatic light can evoke feelings ranging from peacefulness all the way to dread and fear without needing to be the focus of the image. A larger flame, especially if not contained, can be frightening, intense and powerful. Fire doesn't even need to be directly visible to lend its influence. By creating warm, high-contrast lighting and ember effects you can imply flames nearby. Not being able to see the fire can

sometimes be more dramatic as it lets the viewer use their imagination. Also, you can use any colour of flame that you want in your fantasy work (real fire can be different colours depending on what it's burning, so this is not beyond what's realistic) to alter the mood of your image.

When painting fire it's important to find references to understand how it works. Generally flames are brightest near their source and extend upwards, influenced by airflow. Smaller flames tend to be edged in a lighter colour and this enclosed look helps make the flame feel safe or controlled. Larger, wilder flames have fewer clean edges. Adding a glow can make the flame feel powerful and hot as well. Explosions tend to be more self-contained with rippled edges rather than spikes. Also note that smoke is created when fire burns something, so you might think about representing what is fuelling the furnace.





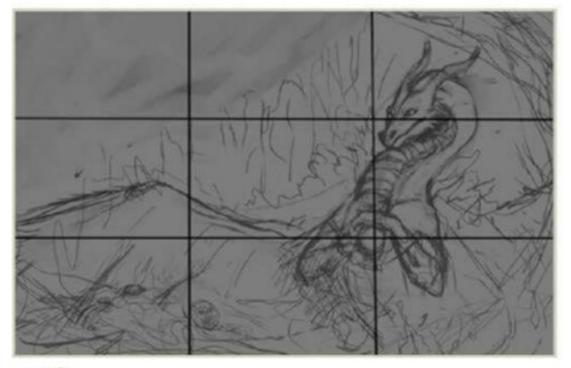




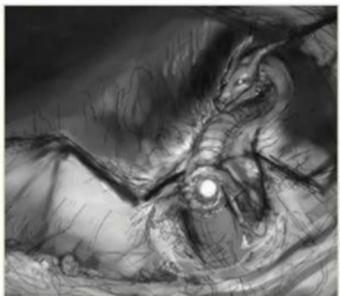
Rough concept

Sketch the idea loosely and don't be afraid to scrap concepts you think don't work and start again. No matter how good you are at colouring or rendering, a poor foundation can ruin a picture. To emphasise the feeling of fire, the dragon is given a curved, intimidating pose to mimic the shape of the flames.





Check composition The composition is a critical part of making a picture visually interesting. Here a three-by-three grid is overlaid to check the rule of thirds. Major points (such as the dragon's face and orb) should be close to the lines and their intersections.



Drafting light and dark Because of all the light-emitting elements in this picture, it is helpful to quickly draft the areas of light and dark for later reference. Light is also a part of composition. Here the brightest parts are centred on the dragon to draw the viewer's eye.



Base colours Rough colours are added under the sketch. The palette consists mostly of red, orange and yellow, but some cool purple and blue is added to the shadows to make the warm colours pop.

Build hues Since

the face is a major area of interest, more colours are introduced and will act as a source to pick colours for the rest of the image. Similarly, brighter colours are introduced into the background to develop the of the lava. Don't get too detailed here before developing the colours of the rest of the image.



START RIGHT

The sketch is the foundation of your picture; if you don't like it or think something is wrong, scrap it or fix it. Spending that extra time early on to work out the kinks and get an idea you love will save you a lot of frustration later and result in a better product.

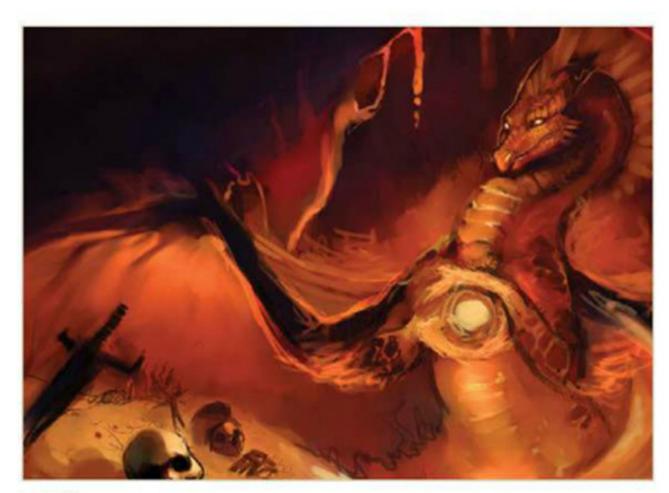


Merge the sketch Merge the sketch with the colours to help keep the flow and definition. By first setting the sketch layer to Overlay and reducing the opacity, the sketch will blend better with the colours. After merging the layers, block in the shading and define the background colours, painting over the sketch.

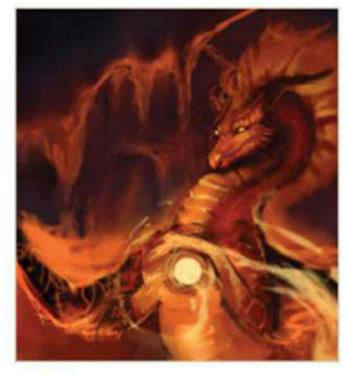


Block in the dragon Blocking in the background first lets you light and colour the dragon while taking into account the surroundings. This helps make the dragon appear integrated into the background and not pasted onto a backdrop. Picking colours from the background and using them on the dragon (or vice-versa) helps create unity.





Improve the tones Use layer effects such as Overlay, Multiply and Addition or Screen to build up the contrast and colours further. More blue and purple is added to the shadows, while orange and yellow highlights are added to boost the contrast. When it looks good, merge the adjustment layers with the colours.



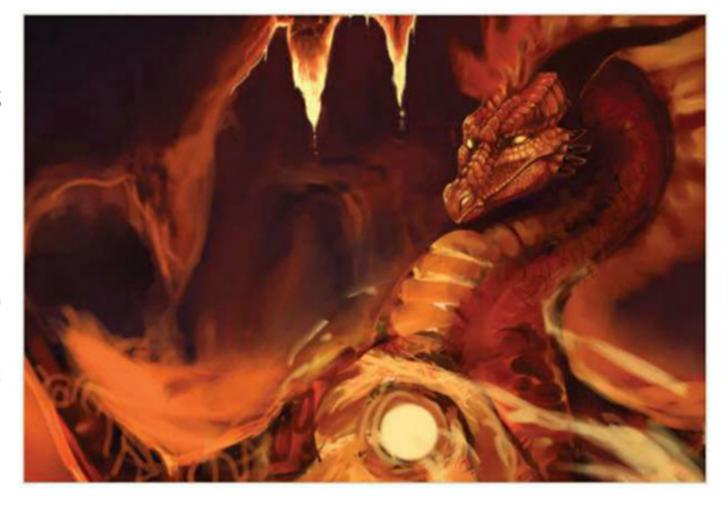
Adjust composition The shape of the ceiling was changed to improve flow while molten gold swirling in towards the orb was added to direct the viewer back to it. Also, the areas of flame and lava are starting to be established but the form is left vague since that will be drawn on a separate layer.

LIMIT LAYERS

Layers are great and have many uses, but don't go crazy with them, especially when using layer effects. Too many layers can break up your image and make it look like pieces are stuck together, rather than presented as one unified whole. It can get confusing and the process takes longer.

Begin detailing

The face is a natural focal point since the human eye is drawn to it. As such, it is important to make it look good – a poor face can ruin a picture. If you tend to lose concentration it may help to start with important areas like the face while you're fresh. If you get bored, work on another part.



Flip the image It's a good idea to flip your image every so often to check for mistakes, especially if something feels off but you don't quite know what. The face felt strange, and when flipped it became clear that the eyes were not level at all.



Enter the flame To create the flame, make a new layer. Here it is set to Addition mode but Screen, Normal or another may work just as well or better depending on your image. On the head, the fire will look a bit like hair or a crest, so individual tongues of flame are rendered with defined edges.



More fire and lava The Addition mode was changed to Screen because it was a little bit too saturated and bright. The dragon's neck has a lava-like effect where dark sections are on top of a brighter layer in order to mimic how a dark crust forms and cracks often appear to reveal the molten part below when lava cools.



Finish the crest Now you just need to draw in the tongues of flame one at a time in order to create a well-defined crest on the top of the dragon's head, and then reduce the red glow in order to make them look crisp. When drawing the flame detail, remember that fire is chaotic. It has certain rules, but do not try to control it too much otherwise it will look man-made and fake.





Add depth Out-of-focus drops of lava are added at the top to make the cave feel like it's melting and that there is some distance between the viewer and dragon. An ambient red glow is given to convey the heat of the lava and create atmosphere behind our dragon.





Wild flames The flames along the top of the wings are less defined than those of the crest for a wild, intense look. The addition of a red glow furthers this feeling. As the flames move away from the dragon, less detail is needed and helps make the dragon stand out.



Fire from below The membranes of the wings have also started to turn to flame in this image, and they present a unique challenge since the flames will burn up not down. Because of this you'll see a lot of flame edges as they change direction, creating a rippled effect.

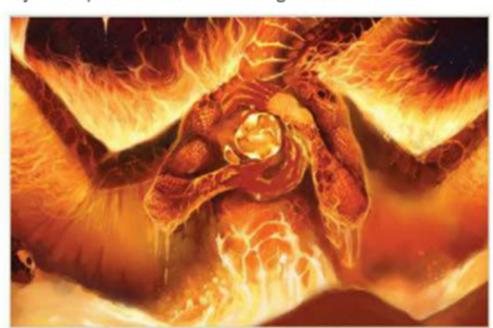
Composition adjustments The wing was looking weird at its current angle so was changed slightly. Remember it's never too late to make adjustments. There is also a smoke effect coming off the tip to smooth the transition to the dark part of the image.





Golden spiral As the picture takes shape, the composition is leaning towards that of a golden spiral (overlaid on image). Small changes are made, such as curving the gold pile to follow the spiral closer, to build on this observation and reinforce the composition.

Too busy All the fire near the chest felt far too busy and so was scrapped. The hands have been made more solid and the orb changed back to molten gold. In the foreground, a few mounds of coins are created to add another layer of depth and to balance the brightness of the area.





"Scales Being near the focal point, the arms and hands need a large amount of detail in order to provide interest to the viewer and portray the story convincingly. Drawing in the shape of the scales after shading the arm helps keep the tones logical. Some of the scales may catch a bit of light and have a sharper highlight on their edge.



Melting into gold The belly is given more detail in the scales and the lava reduced to give the impression that the body is sinking into the gold below it. This makes it less busy towards the edge of the canvas, keeping the focus in the middle.



All that glitters Finally it's time to detail the coins on the gold pile. Being metal, they'll have high contrast. Slight angle changes can make coins in the same area a lot darker or brighter than the rest, so have a few outliers. The coins are left simple so that they do not draw attention away from the dragon.



Tonal touch-ups A purple Overlay layer set at a low opacity is placed over the entire image to unify the colours, push the cool shadows and change the overall tone slightly. An Addition layer is also used to add more highlights and refine areas of interest.

EXPERIMENT WITH MODES

Most of the fire created in this image was made on layers set to Screen, but sometimes another mode such as Addition or even a regular layer may work better. Try out the different modes and see what works best. You can also duplicate a layer to use multiple layer effects.



Final touches A Multiply layer is added to push the darks and increase the contrast of the overall piece. Some small alterations are made and details added, like making more of the dragon's right horn visible, adding cracks to the front skull and adding more embers to finish.



We look at three paintings of volcanoes for inspiration

Existing purely as light and energy, fire is a natural subject for painters to choose to depict, and they have done so throughout the centuries. All based on the eruptions of Italian volcanoes, these 18th Century works show how fire can be implied, depicted and manipulated for vivid effect.



Artist: Joseph Wright of Derby Title: Vesuvius from Posillipo Date: **c1788**

Location/Owner: Yale Center for British Art Web: tinvurl.com/fa-derby

 Although Vesuvius from Posíllipo doesn't have in-yourface destruction, the use of colour and the juxtaposition of mood between the sides of the image evokes strong, if not conflicted feelings in the viewer.



Artist: Joseph Wright of Derby Title: Vesuvius from Portici Date: 1775 Location/Owner: **Huntington Library** Web: tinvurl.com/faderby2

 The colours of this picture are powerful, with the greens bringing out the ambient reds created by the volcano. The parting of the clouds in particular shows the power of the volcano. Like Vesuvius from Posíllipo, lava and fire aren't necessary to demonstrate the power of a volcano.



Artist: Alessandro D'Anna Title: Eruzione dell'Etna Date: **c1770** Location/Owner: Private collection Web: tinvurl.com/ fa-danna

 Alessandro D'Anna creates a striking piece by using a dull, dark background to contrast strongly against the bright colours of the lava and fire. The billowing flames are bold and powerful while the sharp lines of the lava lead the eye to smaller details.



Magical portrait art

Jennifer Healy shows how to paint a non-traditional witch and her surroundings

hen you think of a witch you tend to think of the traditional character with a long pointy hat, a long nose, warts, broomsticks and cauldrons. But in fantasy, witches are so much more than that stereotype and can hold a great deal of magic and beauty. A fantasy witch is a woman practising magic; sometimes black, but she can also be aligned with good magic. Her practice involves varying degrees of magic, shamanism, folk medicine and spiritual healing, calling on elements and spirits, veneration of ancient deities and the many forces of nature. This kind of witch can have

any appearance, but more often than not they are quite attractive. Being tuned to nature can also mean they look a bit unkempt, too, but in a pretty way.

designing your witch's apparel, keeping her sexy but also strong. Her expression should be cool with a hit of mischief and you can add in natural elements to her clothing to show that she uses nature in her craft.

With fantasy images, you don't really have to be practical when designing your armour or clothing; it all depends on your personal preference. If you want your witch to be wearing a big fluffy dress, why not? If

you want your witch to be wearing heavy armour, go right ahead. She's a magical character, after all, so mortal concerns like tripping over a hem don't apply to her!

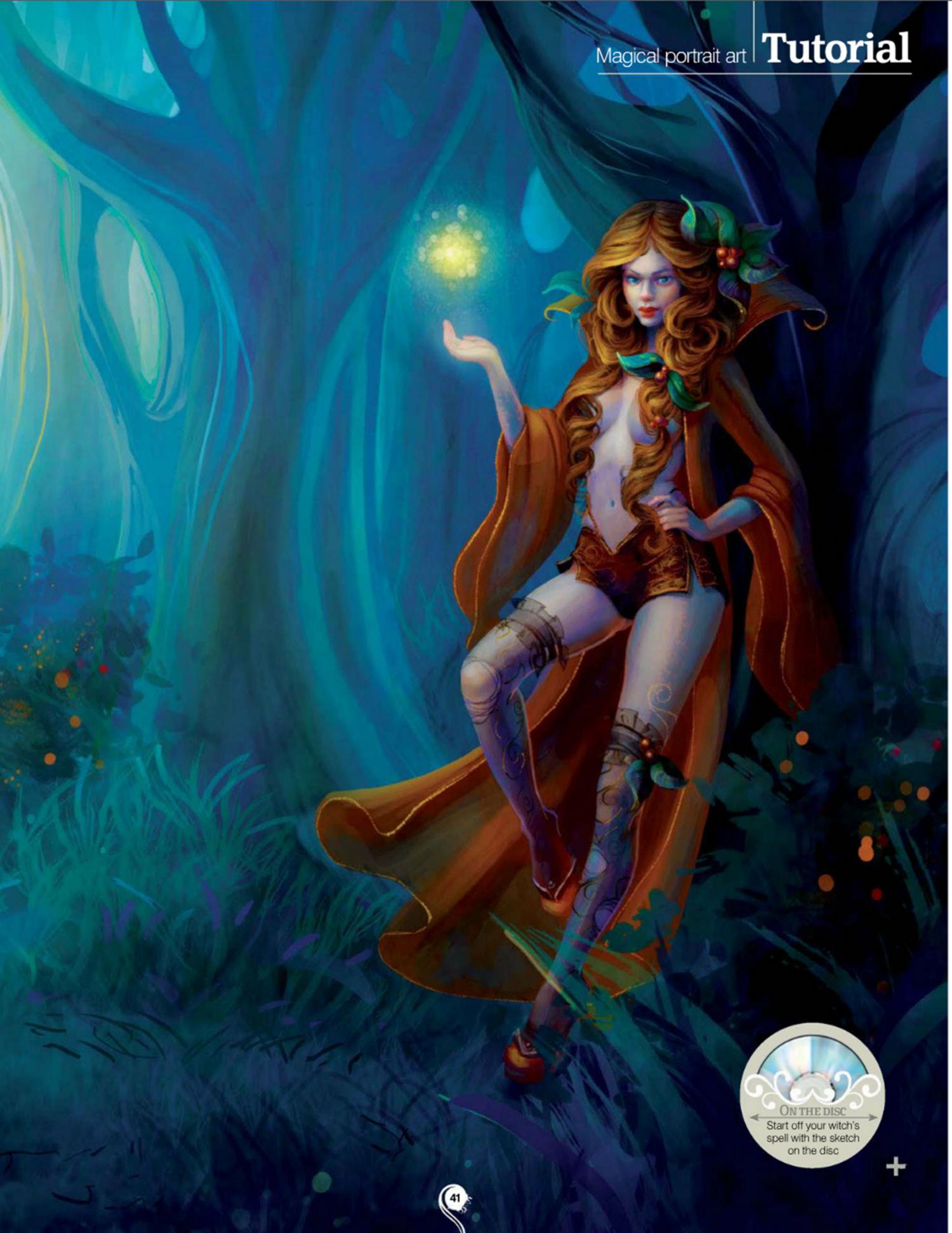
Photoshop

Portraying the character and the narrative should be your primary objective, so make sure that you add in elements to indicate she is a witch and attuned to nature. This can include a range of details like acorns, pine needles, berries, leaves and so on, and techniques and effects such as lighting, blur and varying levels of detail to give a strong sense of the occult. We will take you through the steps to paint this beautiful and unconventional witch.

JENNIFER HEALY

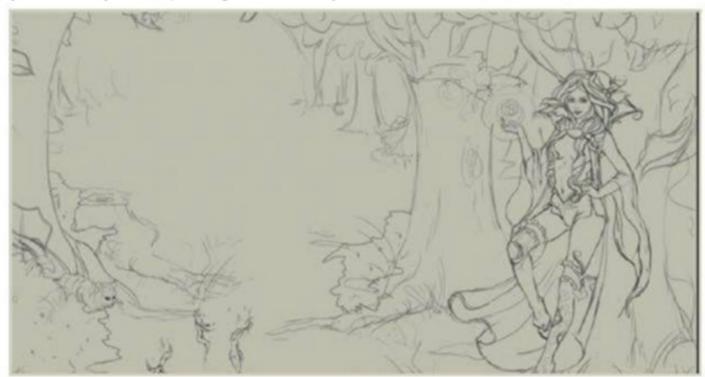


www.beautifulburden.com I have been painting digitally since May 2009. I used to be a pencil artist before that. My art usually infuses the beautiful and the ugly in a single painting. Each is also laced with a sense of wonder and mystique.





Sketch the concept With the concept in mind, sketch it all out to place everything before starting the painting process. Start with the background and perspective so you know where it's best to place your character for maximum impact. When you are ready to start painting, add a new layer underneath the sketch.

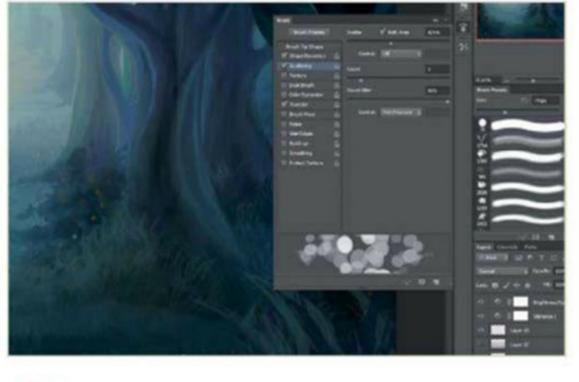




*Begin with lighting Decide where you want the lighting to be and what colours you want to use for the overall piece. Use a different layer for the trees in case you need to change something later on. Start blocking in the front trees and work your way back, gradually getting lighter the further back you go.



Liquify You can add a little more detail to your trees if need be. Open the Filter menu and select Liquify to move and distort your shapes easily for more intricate branches and limbs. Another good method is to select the Lasso tool, Ctrl/rightclick on the image and then select Transform. It's not as free as the Liquify filter but still works well.



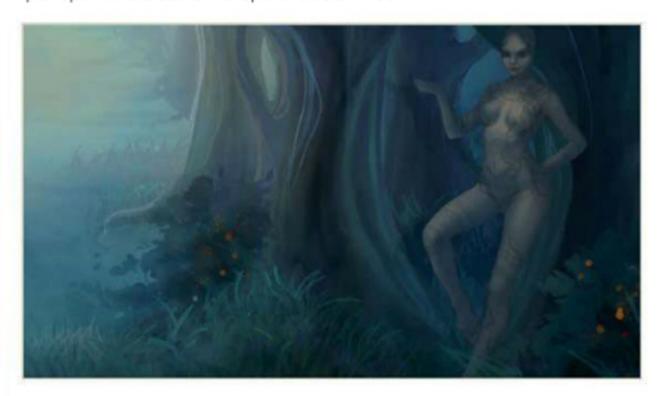
Decisions

It's okay if you decide to change something from your original sketch. A good example is if you don't like the way something looks or you decide something else will look better in its place. As you go along, many things may be moved or switched around.

Fireflies Now you can add some sparkle to the bushes and the air with fireflies and glowing berries. You can create a custom brush for these by opening the Brush palette, checking Shape Dynamics, Scattering and Transfer. You can go back into the options to set how far apart you want the scatter. You can also edit within the Brush Tip Shape menu to set how far apart the dots will be.

 Body outline Now it is time to start on the witch. Use a single colour (we recommend something pale if your background is dark) for the base and a Hard Round brush. Be careful and clean when colouring in your lines because you want things to be as smooth as possible. It is best to pick a dark shade for the base so you can work your way up to the highlights. It helps to keep your original sketch showing at this stage so you know where things are as you paint.

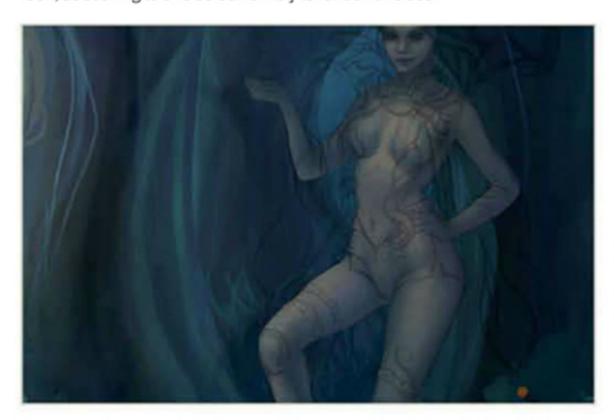




of Start the skin Now you need to duplicate the layer. Ctrl/right-click and select Duplicate, then select Create Clipping Mask to help you stay in the lines. Now select a Soft Round brush at 12% Opacity. This helps even things out as you paint. Pick a midtone skin colour and begin to shade in her body.



107 Layer for detail Even though her clothes will cover some parts, you can still paint all of the skin underneath. This helps a great deal if you need to move some clothing or decide to redesign a part of her costume along the way. Keep adding more layers of midtones to help keep the fleshy look, as sticking to one colour is likely to render it lifeless.





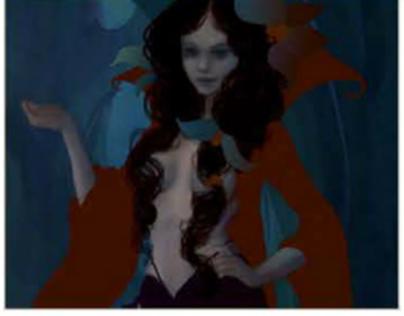
TONAL **VALUES**

Don't forget to check your tonal values. Add another new layer, select the Paint Bucket tool with white, fill the whole canvas and then click on Layer Properties. You can now set this to the Color blend mode and this will make changes easier. Leave this layer so you can toggle it on and off.

Blocking in Go ahead and pick out the colours you want for the clothing, hair and hair accessories. Now create a base for each just like you did with the skin, as this will help with applying the shadows later on. Use a Hard Round brush at 100% Opacity. Use a different layer for each different element.



Paint the stockings When you get to the stockings, create a clipping mask on top of the skin layer. This helps keep the stocking perfectly within the shape of her legs. Pick your colour and set the brush Opacity to 40%. You can also set the layer to Soft Light mode if it helps.



Shading Now that you have all your colours blocked in you can start shading the skin more. It's easier now since you can see where all the shadows will be from the clothing. Keep adding tones until you are satisfied with the overall look. You can go back later on and put in the details.



Skin colours If you still think the skin is a little flat and you are not comfortable adding coloured paint over the shaded area, there is an easy fix. Add another clipping mask on top of that layer and set it to the Color blend mode. Use a low-opacity brush and gently paint in the colours of your choice.



Work on the face Now you can start working on the face. This part alone can take a while and requires a lot of attention and time. Make sure you stick with the same colours you used for the rest of the body. Use a midtone and start sculpting out her features.



Lips Once you've done that you can start on the lips. Start with a flat, fairly dark colour and make sure the brush tip is soft enough. Now add a lighter colour to begin giving the lips some depth. Search the internet or your art books for references if you need a bit of help at this stage. The top lip is usually darker than the bottom one, so we painted it in slightly darker tones. Be careful to keep her expression right here.



LAYER LABEL

It is a good idea to name your layers as you create them. If you have over 200 layers and nothing is labelled you will end up spending a lot of time checking each layer to find the one you need!



Shape the nose Let's start shaping up the nose now. A good way to help you keep the shape and shading realistic is to get a mirror and reference your own nose as you're working!



Final features For the eyes you need a soft brush and a light colour. Set the brush Opacity to 7% and, very lightly, paint in the whites of her eyes to begin with. Now take a Hard Round brush and add in the bottom eyelids.

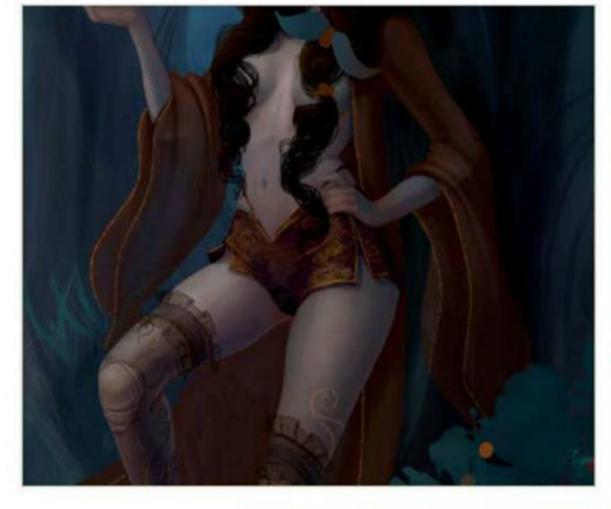


Build tones For the hair, start out with the darkest tones. Once you have the base down you will have a better idea of where the bigger strands will be. Pick a lighter tone and work in the bigger strands. Repeat this until you have finished even the tiniest parts.



Robeand accessories

Pick a colour that is two shades lighter than the base of your robe. Use a low-opacity brush and start blending in the tonal values to create some highlights and a sense of movement in the fabric. Do the same for the rest of the clothing then start adding some patterning and detail on her garments. Use a low-opacity eraser to remove areas and make it look more realistic. You can also set this layer to Soft Light or Overlay.



18 Highlights Now you can start applying your highlights to the skin. You don't have to go into too much detail just yet, just enough to get the general mapping together. Try to match the highlight colours to the background's highlight. You can add more hues to make the skin seem more alive as well.

Cat and sprites Use a base colour for the cat and then go through the same process as you did for the clothing. The hair is also rendered in the same way but using smaller strokes. For the sprites, use a soft brush with a lighter colour and build up strokes to make them glow.





*Colour and detail Go back and double-check your image. If a certain area is lacking colour, use another layer set to Color mode to fix it. And don't forget to flip your image as this helps point out your mistakes. If everything looks good then you are now finished with your witch image!



The essential guide for 3D enthusiasts



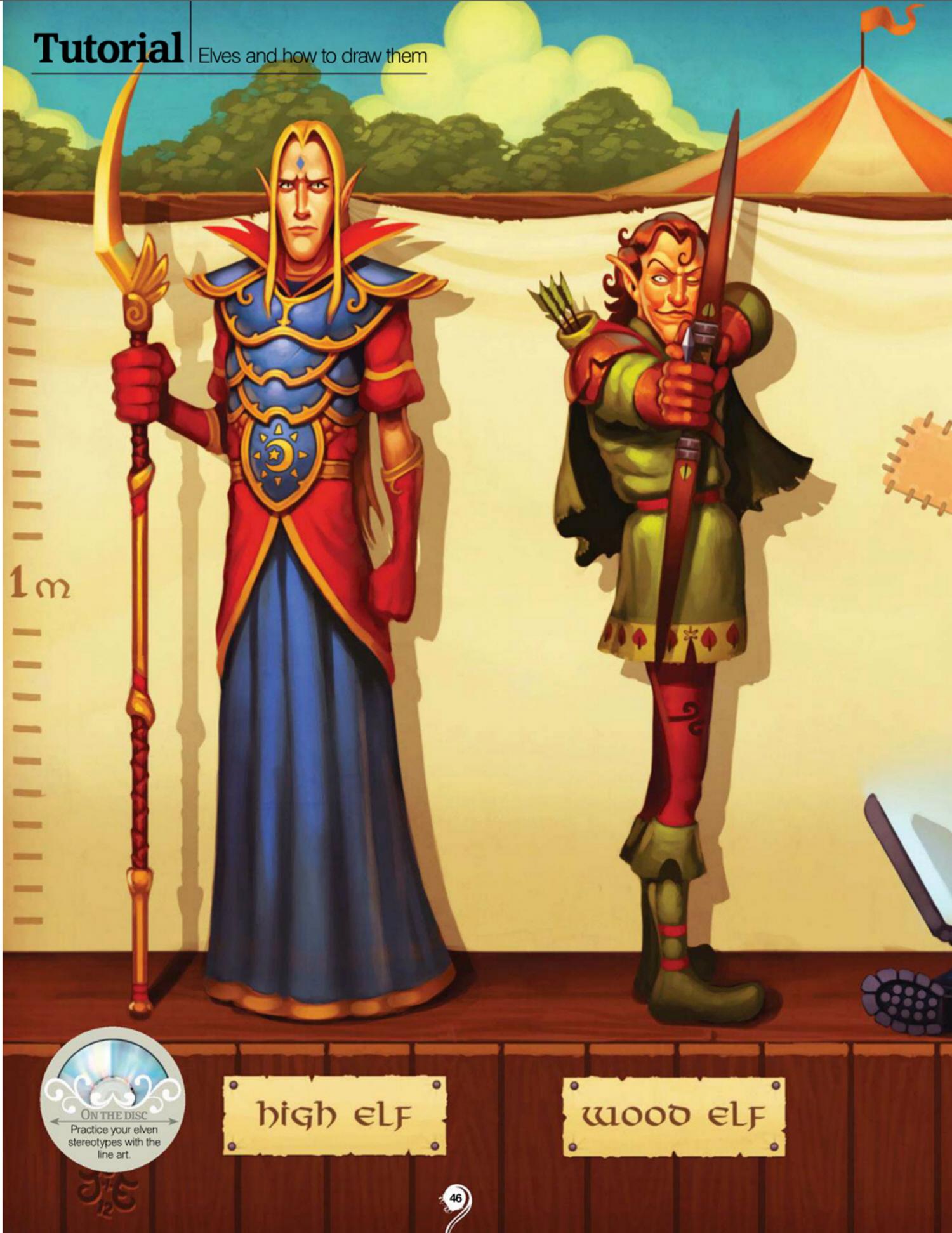
Get your copy today & Print & iPad Android

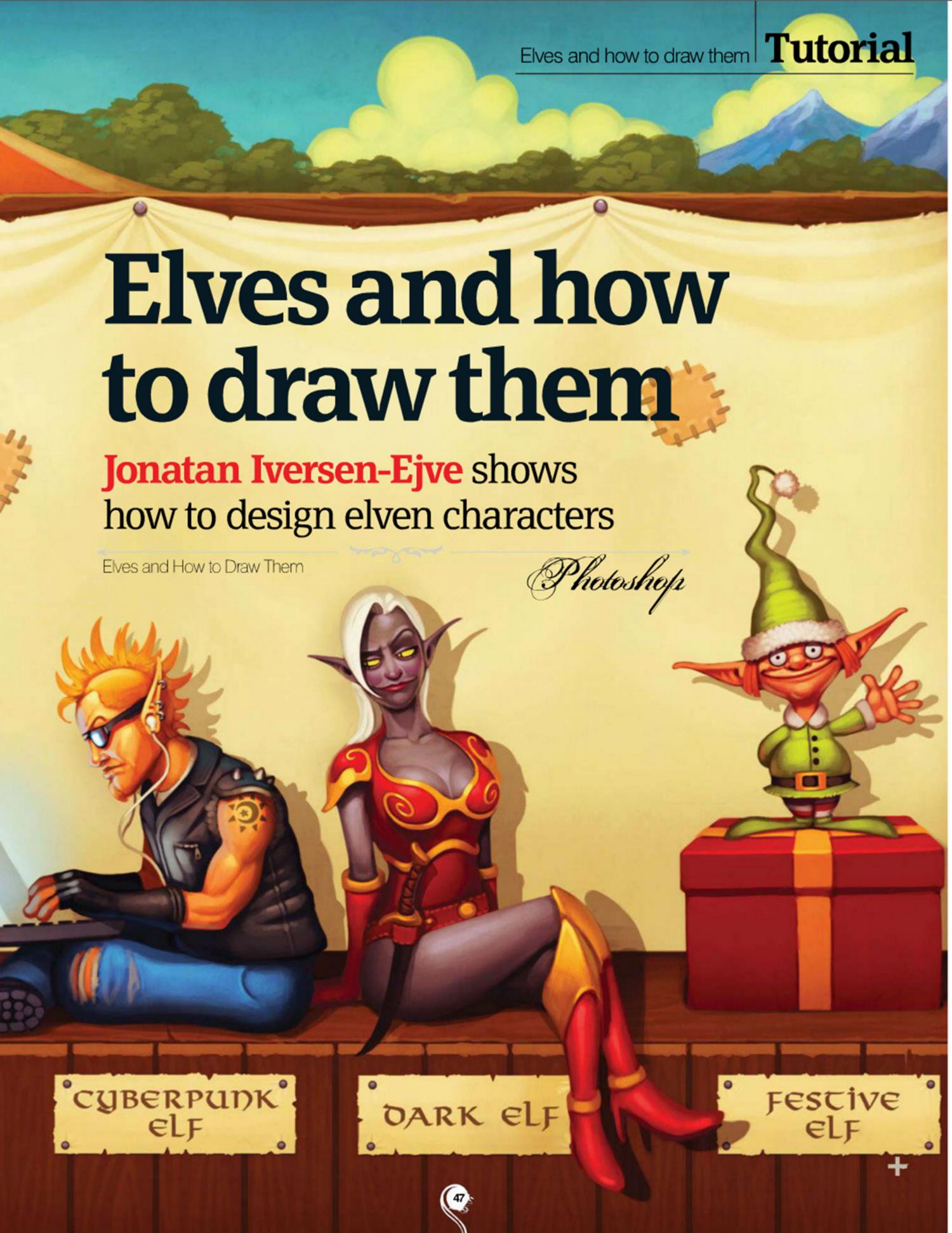


Quality print edition on sale at IMagineshop.co.uk Interactive digital edition on all platforms on sale at

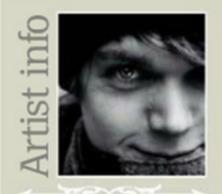
www.greatdigitalmags.com

Also available at all good newsagents





Jonatan Iversen-Ejve



einen.deviantart.com

I am a freelance digital artist from Stockholm, Sweden, specialising in humorous and colourful illustrations and character designs. Besides having a soft spot for fantasy art, I also love drawing silly looking animals.

ut of all the different races in modern fantasy fiction, the elf is arguably one of the most popular and recognisable. It's not only likely but also probable that they'll pop up as one of the central characters. But you shouldn't consider the elf as one stock character, as there are many different incarnations of the race with their own traits and attributes. They can be as diverse as night and day. In fact, some of them only share the pointy, elongated ears as their common feature, which you can clearly see by comparing the noble high elf with the equally well-known festive elf; chalk and cheese apart from the ears.

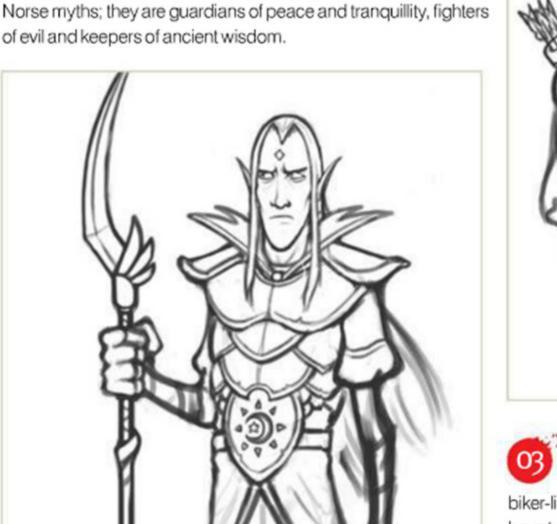
The design of the modern elf is taken, like so many other fantasy elements, from old mythology and fairytales. JRR Tolkien, who more or less introduced the view of elves

in modern fantasy, took his inspiration from Norse folklore among other things. Before his fiction became popular and elves came to be considered a fair and noble people, they were more often than not depicted as evil and dangerous creatures, similar to faeries or trolls in the way that they could trick and torment human beings.

Generally speaking, when designing an elf you would make them tall, slim and often beautiful. As long as you keep the aforementioned pointy ears, however, you can be a lot more creative with your character design. A wood elf may no longer belong to the forest if you take away his bow and green clothes. A festive elf might not get to keep his job at the North Pole if you lock him out of his workshop. But take away the pointy ears from an elf, and it's not really considered an elf any more.



High elf One of your more stereotypical elves, the high elf is tall, slim and pale. He wears fancy armour and clothing, signalling his high-born status. These elves were originally invented by JRR Tolkien based on his research into Norse myths; they are guardians of peace and tranquillity, fighters



Wood elf Another Tolkien invention, the wood elf is shorter and more muscular than the high elf, but still a lean and athletic figure. He lives deep in the forest where he hones his hunting skills and lives very closely with nature. Usually designed in clothing with earthy tones to blend in with the trees. the wood elf always has his trusty bow by his side whether that's to feed himself or fend off enemies.

Cyberpunkelf The cyberpunkelf stands out from the rest with his punk Mohawk, modern accessories and biker-like clothes. They are imagined as mutated humans who have taken on the capabilities of traditional high elves but in a dystopian future world. Notice that the tattoo on his arm has same design as the high elf's armour crest.







BE WHIMSICAL

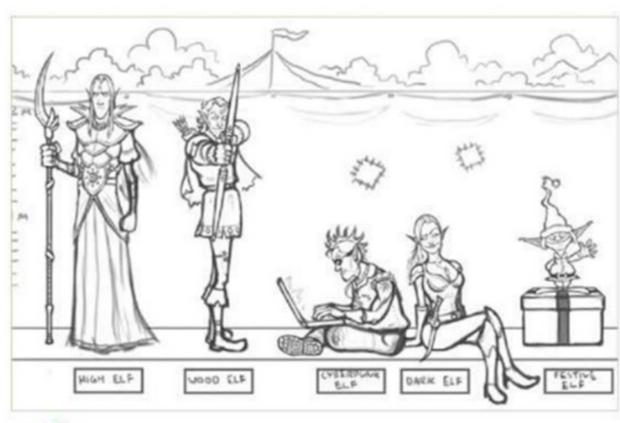
Don't be afraid of trying out weird things! Making a standard design can be good, but sometimes you can improve it by adding in something unexpected. Perhaps this could be a pattern that would otherwise be considered out of place or an unusual choice of clothing.

Dark elf This elf has dark, greyish skin, white hair and long, pointy ears. She is generally considered evil by nature, and should be designed with that in mind. The dark elves were split from the high elves through an act of evil and they now live underground or in mountain caves. They make excellent assassins, but their magic can be very powerful as well.



05 Festive elf The festive elf is different in that he has a much more light-hearted and comedic design. He is very tiny, has really long ears and is almost designed more like a gnome. These elves are an American marketing invention and are often depicted as Santa's little helpers who live at the North Pole and make toys for children.





The sketch First sketch out the whole illustration, with each element on its own layer. Keep the general descriptions of the elves in mind, and try to make them as unique as possible with their own individual traits.



· Basic colours After you're satisfied with your sketch, paint some dark, basic colours on new layers beneath the line art. Give each character and element their own layer, as this will simplify the process. These simple colours will work as guidelines for the rest of the painting.

USE **COLOURS**

Colours are your friends, and you should use them! This might seem like a bit of a no-brainer, but sometimes you can fall into the trap of a gloomy palette without realising it. Nice colours can make your illustration stand out so experiment with Color Balance and Hue/ Saturation adjustments.

Shading Now start painting highlights and shadows on each colour layer, still working beneath the line art. Keep in mind that it's generally easier to paint light colours over dark.

FLIP THE **IMAGE**

Flipping the image horizontally from time to time helps you to identify irregularities, problems with composition and other things you wouldn't normally consider. If you are satisfied with both the flipped and original version of your painting, you will be happier with the final result.





09 Overpainting Now it is time to start painting the finer details over the line art. This is most likely the biggest step of the process as it can take a long time to get all of the smaller elements as you'd like them. It is important to zoom back out in increments to make sure it's all looking good. At this stage it can also be beneficial to merge the line art and base colour layers of a character to work on one single layer, since it makes it easier to shape it to your liking using features such as Liquify.





Final touches In this final stage you will add adjustment layers on top of your painting, tweaking with Brightness/Contrast and Color Balance until you're happy with the tones and hues across the image. This step could be done at any time, but is best left until last.



KEY TECHNIQUES



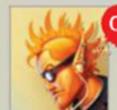
The high elf is the tallest of the group and wears the most ornate

armour. His expression hints at his solemn and ancient nature. His armour and spear show that he is prepared to fight, but his robes suggest he would be happier in a garden, library or hall.



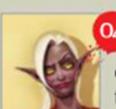
The wood elf is dressed in earthy green and brown colours, and

this shows that he has the closest bond to nature of all the elves. He sports a bow to show his magical, excellent marksmanship and ability to survive in the wild, and has a tall and lean figure.



Here the cyberpunk elf is the only elf dressed in modern

clothes, and with piercings in his pointy ears. His expression and clothing reflect the dystopian future he comes from and his accessories hint at a close relationship with electronic devices.



The dark elf has the darkest skin of them all, and dresses in

revealing yet elegant outfits. Her mischievous expression hints at the mean streak of her race, which is evil by nature. The dagger at her side shows that she may very well be an assassin.



These elves are very different to their more serious elven

X

brethren, as their stature and festive clothing shows. With a permanent smile on his face, the festive elf comes off as a friendly and joyful creature. The big present represents his generous nature.



SPECIAL OFFER FOR USA READERS

Subscribe today



OFFERS AVAILABLE AT:

IMAGINESUBS.CO.UK Paint at

Non-US readers turn to page 74

iconic character's journey to the big screen

witches, elves, heroes and more

Draw dassic all FOR ANDROID, MAC, PC quest fantasy **iPHONE & iPAD** Illustrate Asian de

- Subscribe & pay just \$129 for 13 issues
- Receive the mag before it appears in stores
- Get each issue for as little as \$9.92 (usually \$14.99)
- Never miss an issue
- Money-back guarantee on unmailed issues

Two quick & easy ways to subscribe

To order securely online via credit or debit card, visit the website below and enter the offer code USA

www.imaginesubs.co.uk/art

To order by phone, call the number below and quote the offer code USA

+44(0)1795 414 611

* Terms and conditions This is a US subscription offer, please don't forget to quote USA when ordering. You will actually be charged £80 sterling for an annual subscription. This is equivalent to \$129 at the time of writing, although the exchange rate may vary. We publish 13 times a year – your subscription will start from the next available issue. *4 free issues refers to the USA newsstand price of \$14.99 for 13 issues being \$194.87, compared with \$129 for a subscription. This offer expires 31 January 2013.



Create fantasy from photos

Jennifer Cirpici takes you through the process of creating this Hollywood-inspired environment

Fantasy World

Photoshop

hat you will learn in this tutorial are several basic but essential techniques like blending, colouring and painting over a scene comprising multiple photos. This workshop is fundamentally inspired by the lush mountainous scenery in the movie Avatar. The Zhangjiajie Mountains, located in China, inspired the makers of Avatar to create the floating Hallelujah Mountains; they also inspired us and we used stock imagery of this range to create this artwork. We'll go into how you can combine real and painted elements (the essence of matte painting) in depth.

Over the course of these steps we'll also look at how you can blend stock easily and how essential colouring is when it comes to setting an atmosphere. This guide will not only help you to create these *Avatar*-esque floating mountains, but also to improve your future photomanipulations. Unlike the scenes created for the film, we will only be using Photoshop to achieve these effects. We recommend, however, that you look up the inspiring Avatar scenes first, or better still, (re)watch the movie to get a few ideas for the composition and tone of the piece.



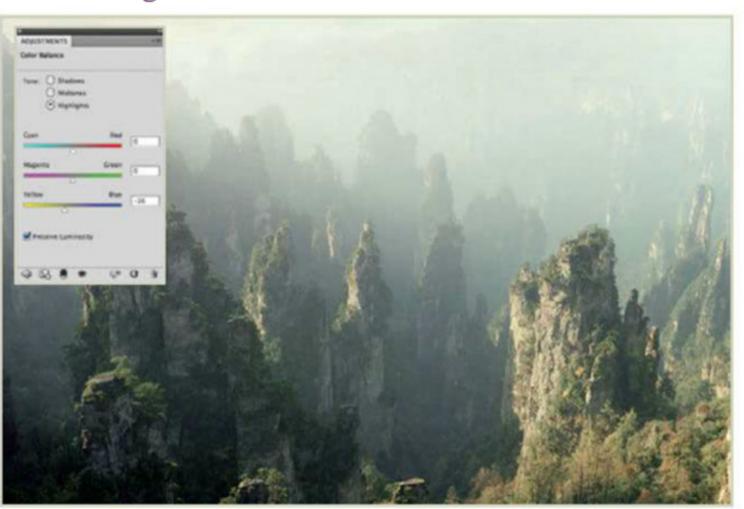


Create a lush environment

Manage your stock, colours and blending



Stock search The first step is to find some highquality mountain stock images to begin your piece. The sky is white in our image and we want to add some clouds, so we search for good sky photos, paste them over the landscape, then blend using layer masks as well as the Overlay, Multiply and Normal modes.



02 Bring in some colour For a green tint, create a new layer filled with #f6f6e5 and set to Multiply. Now create a new layer set to Multiply, but fill this with a bluish gradient at 36% Opacity. Use Curves to up the contrast and tweak the greens with a Color Balance adjustment.







Mountains and birds We now add in some mountains from another stock photo. Set the layer's blending mode to Multiply with an Opacity of 68%, then make the mountains a little greyer so that they all blend well together. Blur the mountains using the Gaussian Blur filter set to a Radius of 5px because they are further away and this will create a greater sense of depth. Finally, find some nice bird images and paste them into the composition, using the Edit>Transform options to match the scene's perspective and scale.



TAKEA **BREAK**

You may find that you get stuck sometimes, and lose inspiration or motivation to continue with your artwork. Some of the best solutions are to either sleep on it, take a couple of steps back from your screen or, as we did in this tutorial, just change the perspective by flipping it horizontally.

Gradient shading Select the floating mountain and, with a black-to-transparent gradient, create a shadow at the bottom of the scene, fading out towards the top of the image. Lower the Opacity to 28% and repeat this step. Select parts of the mountains from the background and paste into the bottom to give it more texture. We'll go into more depth with this in a moment. At this stage, it's a good idea to take a final look and check you're happy with the composition. To do this, go to Edit>Transform>Flip Horizontal.

Depth and highlights To create depth and highlights, we use a small, hard brush, painting with black where we want to generate a bit more shadow. We set this layer to the Soft Light blending mode and lowered the Opacity to around 70% with the brush Flow at 70% too. Follow the same process with a hard white brush, this time creating highlights with the layer set to Overlay. You can use this technique with all your photomanipulation projects to great effect.

*Floating mountains With the help of CGTextures (www.cgtextures.com), we source some free landscape stock images and blend them together to produce a mountain reminiscent of those in Avatar. This is very much a matter of artistic licence so you will have to decide on the scale, shape and which materials constitute your mountain when you come to constructing it. As previously demonstrated, use layer masks to bring elements together, as this will help to blend effectively using black and white brushes. Also, make sure that when you are using these brushes you are working with a low Flow value as this will help to achieve a smooth blend.





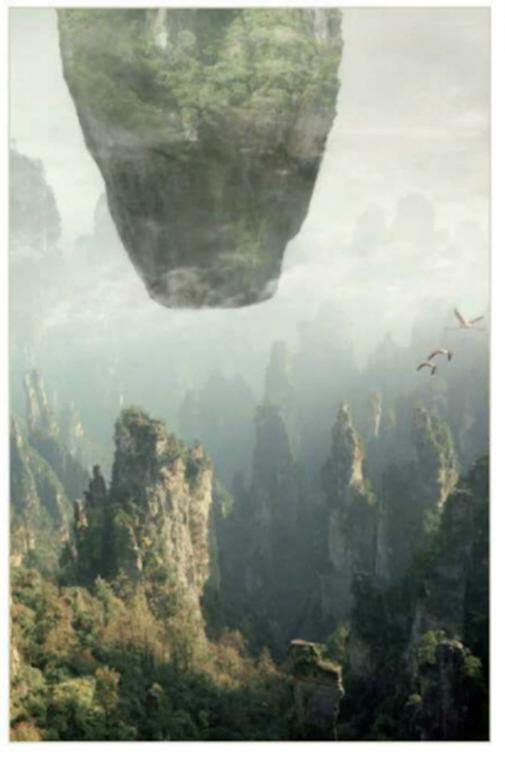


Make the fantastical real

The secret is in the details



07 Add some clouds To add realism to the floating mountain and to establish its significant scale and airborne position, we imported some clouds, placing them around the bottom of the mountain. Render the clouds with channels, put them on a new layer and then invert it (Cmd/ Ctrl+I). Now select the black parts (the clouds) with the Magic Wand tool and erase the rest. Blur the clouds with Filter>Motion Blur to lend them a greater sense of movement.



Shadows, accents and eerie mist As this project goes on, and the more that you work on the mountain, the more likely you are to notice that it requires more details. At this stage, for example, we decide that this image needs more shadows and highlights. Repeat step 6 and go into more detail using a smaller brush. It's time-consuming work, but this effort will pay dividends when it comes to the final result. To generate a mist effect, take a soft brush, sample the colour from the background with the Eyedropper tool and brush over the mountain and background before switching to Soft Light blending.

'Add some plants In Avatar, the floating islands have long vine-like plants to help people move from one island to another, and we're also creating these in our scene. Take a hard brush and draw some simple lines to get the basic plant forms from one mountain to another. Then, with a green colour, add more lines over the first set and then a final group of lines in a lighter tone for shading. You can also set some of the lines to Overlay.





10 Mountain vegetation We are now going to add some shady plants to the bottom of the scene and around the base of the floating mountain. You can do this very simply by taking the hard brush again and, with a grey colour, drawing in plants that are hanging down. The trick is that they don't have to look exactly like plants when zoomed in, but when you zoom out they should look convincingly like the silhouettes of trees or shrubs. You only have to make these plants as complicated as you want to.





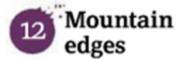


The final touches

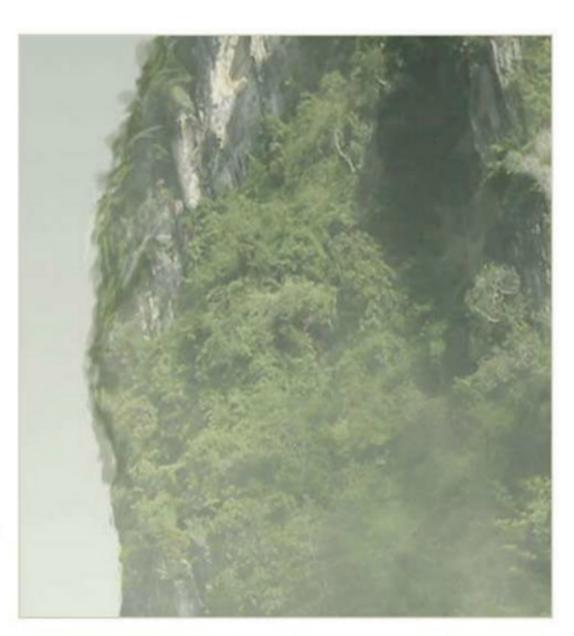
Wrap up your fantasy world



Additional highlights We come again to a point when we're adding more highlights - you can never get enough of them! The more you have, the more detail there will be in your scene and the better it will ultimately look. We're also adding a bit of green here and there with a hard brush. By doing this we are giving it a more digitally painted feeling, but don't forget to make sure that everything blends well together, with no one area stealing the show.



Because we could never have rendered the rock in a way that made the plants at the edges look good too, we need to add our own flora to the mountain edges. This will better blend the mountain into the sky and reduce that copy/paste feel. Again, you don't have to paint the plants or leaves very realistically as they're in the distance and shrouded by mist. Make sure not to use one colour - always add in highlight and shadow tones too.



Splash out Before making a waterfall, look up some references to get an idea of the basic structure. As you will see, there isn't too much detail in a waterfall - it's basically a white cloud. Take a soft brush at around 150px, brush a thick line in white and then apply Soft Light blending at 25% Opacity. This is the start of the waterfall and shows how it's floating. We now add a couple of finer lines either side of the waterfall to serve as edges.





Waterfall details With a soft brush sized around 500px, brush once more into the waterfall, but lower the Opacity to 28% and set the blending mode to Soft Light. For details, zoom in and use a hard brush to make a couple of small strokes and then, on a new layer, add a series of lines. If they look soft brush set to the Soft Light too hard, you can blur them a bit. Add vertical lines until satisfied then apply some smoky mist underneath the cascade.

Rainbow effect

Waterfalls can often be seen with a rainbow near them due to light refracting through the moving water. Create a subtle rainbow with your hard brush, as per the screenshot, lowering the Opacity to 80%. Change the layer to the Soft Light mode and apply a Gaussian blur so that the rainbow doesn't draw too much attention. With the mode, add a little more mist coming off the waterfall.





16 Mountain shadow Because it's a floating mountain, we need to add its shadow to the area it's suspended over. We decided to put some shadow on the rocky column closest to it and on the ground using the soft brush set to black at a lowered opacity. Make sure you never do just one shadow - for realism, apply several layers of shadow that become darker the closer they get to the object. Don't mess too much with the blending options when it comes to shadows, either, as they need to be almost completely black.

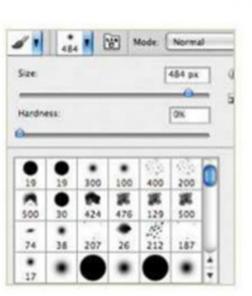




·Moremist As one of the final steps, we are going to add yet more mist around the floating mountain and make the vegetation around the edges a little greener. The mist will help the mountain merge seamlessly with everything else in the scene and it also enhances the surreal and mysterious mood we want the image to have. Never make your mist too white, though. Instead use a colour in the same shade as the background, so in this case give it a green tint. Switch the mist layer to the Soft Light blending mode and set the Opacity to 30%.

Custom **BRUSHES**

For this tutorial we didn't just use Photoshop's standard hard and soft brushes, but we also used a brush set from one of our favourite artists, Dan LuVisi, who is also known as adonihs. You can download the set for free from his deviantART gallery at tinyurl.com/ adonihs. Do read the usage instructions before you use them though. LuVisi is a great artist and this is a fantastic resource, so they're worth downloading when working on a mattepainting project like this.



THE ROTATE VIEW TOOL

When you digitally paint, you can use the Rotate View tool to navigate your whole screen. This way you can paint more detailed elements without having to turn your head. It makes everything much more comfortable.



Final touches Now you can play with Brightness/Contrast, Levels and Curves adjustment layers. To get focus in this artwork you can also create a black-to-white radial gradient on a new layer set to Soft Light and 30% Opacity. The white circle goes wherever you want to draw focus. Create a new layer, fill it with black and go to Filter>Noise>Add Noise (12.5% and Monochromatic). Set this layer to Soft Light and just 5% Opacity. Last but not least, wrap up the image with a Smart Sharpen filter.









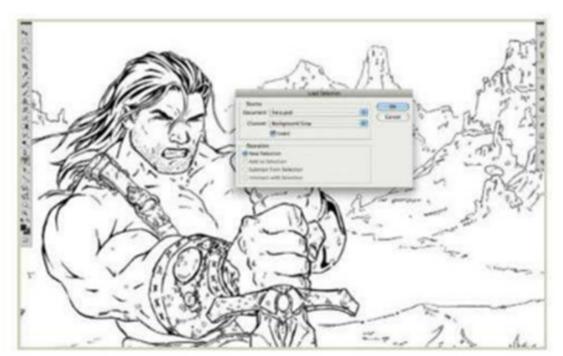
A victorious hero

Walk away unscathed from rough lines to full render





An attack plan Loosely sketch some layouts within Photoshop. If you sketch at smaller sizes or thumbnails, make sure you use the proper size ratio so you can easily upscale the drawing to your final size. Print out and pencil over your concept sketch or finish the illustration digitally.



 Place your layers Create a new layer and name it Line Art. From the Select menu choose Load Selection, set the channel to Background Gray, check the Invert option and fill the selection with 100% black. Switch to the Background layer, name it Flats and fill it with white. Convert to RGB mode choosing Don't Flatten.



Block everything On the Flats layer, we need to make selections for each of the shapes and fill them with a different colour using the Lasso, the Magic Wand and the Paint Bucket tool. Place lighter and muted red tones in the background while increasing saturation and darkness nearer the foreground.

Use your **FLATS**

The Flats layer is an invaluable tool for colouring and painting your work. Use it to your advantage to grab objects quickly, add or subtract selections and create large masking areas for any number of adjustments.



Underpainting Fill the Flats layer with a dark violet blue at 60% to create the effect of underpainting. This will help create a base to build your colours up. Duplicate the Flats layer naming this Colours. The majority of our rendering will be on this layer.



*Canyon sunset The sun is setting on the right side of the image with a blue-green light from the left. Select the sky with the Magic Wand and grab a soft brush set to the Normal blend mode. Build up shapes in red with larger brushes, then use smaller ones to increase the detail. Hit some of the clouds with bright-red paint.



Use adjustment layers to test the brightness, contrast, hue and saturation variables within your image without affecting your actual paint. You can make adjustments to help make the character pop or to make the background recede.



*Mountain forms Select the far background mountains with the Magic Wand. Set your brush to 35% Flow and the Screen mode. Pick a large brush size that covers half the mountain width and lightly brush on a bright-red tone where the sun's light hits the peaks. Build these subtle light forms across the mountain range.



*Rocky details Grab the Lasso and cut some very basic rock shapes over the mountains where the sunlight touches them. Brush bright red within these cuts to create shadows. Make smaller and more detailed cuts, building up forms closer to the foreground. Use the same method with a bright aquamarine tone for the secondary lighting.





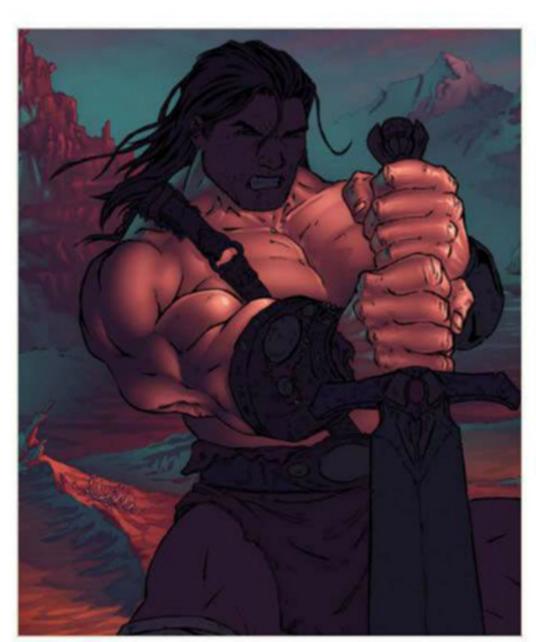
Desert floor Put a touch of yellow in your bright red tone and paint the ground using the same principals, building subtle forms with a large brush then cutting in the basic shapes with large selections and focusing on details with more intricate ones.



*Barbarian muscle Our hero is really buff, so we need to render the muscle forms with higher contrast. To set off your highlights, keep the midtones a little darker. Let the muscles stay in shadow as they curve away from the light. Place the brightest and most saturated colours where you want to draw attention.

More **LAYERS PLEASE**

You may separate your single-colour Flats layer by creating a new layer for each light source. In this case we would have a sunset layer and a blue-green layer. Set these to the Screen blend mode if you're painting with the brush set to Screen mode too.



*Skin details With the Brush tool set to Screen mode and at 35% Flow, select the chest area and pick a peach tone from the Color Picker. Brush where the light would hit the object then create a cut over the light form and brush on more highlights. Follow the light source and cut in small, detailed highlights where you think it needs them.



Metallicshine Colour metal with higher contrast going to very bright highlights. Keep the brightest highlights tight to enhance the reflective surfaces and paint with warm tones, keeping with the limited palette. Render the barbarian's hair with a similar approach of smaller and tighter highlights to show more detail.



Dark shadows Set your brush to the Normal blend mode, pick a dark skin tone and cut in some shadows from the hair in front of his face and the hands on his chest. Brush in shadows under his sword strap, gauntlet trim, along his loincloth on his leg and a larger shadow cast from his sword.



Painted lines Lock transparency on the Line Art layer. Use the Lasso tool to select portions of the lines to colour. Fill or pencil the line art with colour tones slightly darker than the object it surrounds. Colour the lines lighter where the barbarian's skin is brightest to reduce the contrast of the line art in that area.



Desert dust Create a mask of the hero by carefully selecting the line art then Cmd/ Ctrl+Opt/Alt+Shift-click on the Line Art thumbnail. Add Magic Wand selections from the Flats layer until he is 100% selected then invert this. Create a new Screen layer and apply the mask. Now we can paint dust in the background without affecting our hero.



tweaks Step back and look at your image, flipping the canvas if you like as viewing the piece from a new perspective helps identify areas that need work. Darken the background mountains a touch and blend out some of the corners with a

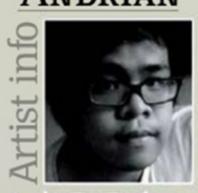
large brush.

Final





GILANG ANDRIAN



alchemaniac. deviantart.com

I am a student who is currently studying at Nanyang Academy of Fine Arts, Singapore. I love to draw and paint. My art is mainly influenced by Japanese and Korean artists.

Create a mangainspired skyship

Gilang Andrian shows you the process of painting a manga skyship from sketch to polished piece

Sky Guidance

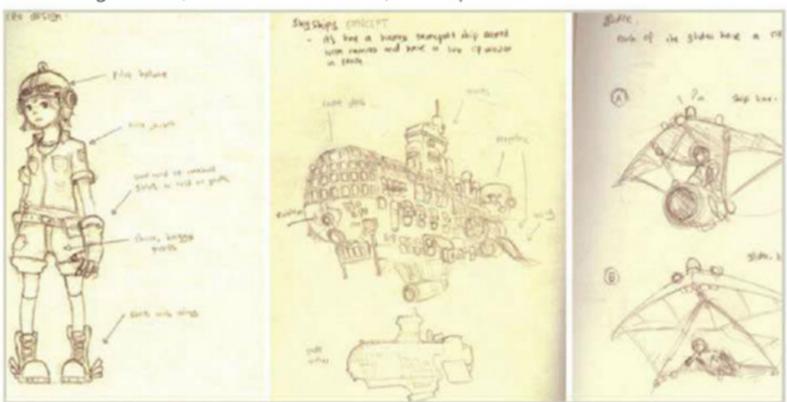
Photoshop

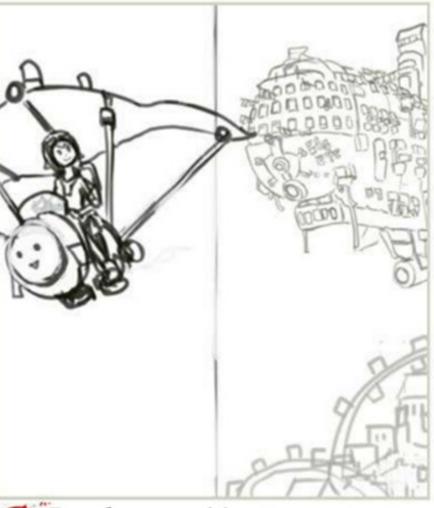




Sketch and colour Refine the design and get your tones down

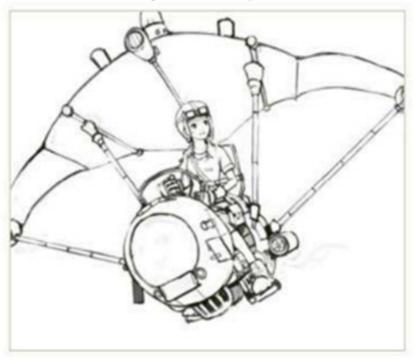
Sketch it out Start out by sketching ideas for your characters and vehicles, either working initially on paper or doing the entire thing digitally. You need to sketch out all the components that the final image will have; how the character will look, the airship and the environment.





Rough composition Draw a rough outline to represent the final composition. You may want to create more than one composition so you have a few options before deciding which you think is the best.

Sketch cleanup After you have decided on which composition you like, you can start to clean up the outline. It is up to your preference how clean or rough this outline is and will largely depend on how much time you have to spend.





04 Different brushes Using different types of brushes can be really beneficial to your works, for example to render soft details, to achieve visible brushstrokes or just the smaller details. For detailing, it's good to use a small Hard Round brush from Photoshop's presets.

Colour palette Change the outline layer to Multiply, create a new one and put it below the outline in the layer stack. You can start to apply the colour roughly to set the mood and how you want the image to look in the end. You may want to apply other colour schemes with different hues to try them out before making a final decision.



USE THE EYEDROPPER

One of the most useful features of Photoshop when painting is the Eyedropper tool, so keep it handy. The shortcut is Opt/Alt when you are using a brush, or just the I key otherwise. You can easily pick, mix and blend the colour with this powerful tool and it means you can adapt existing tones in your image for detail.

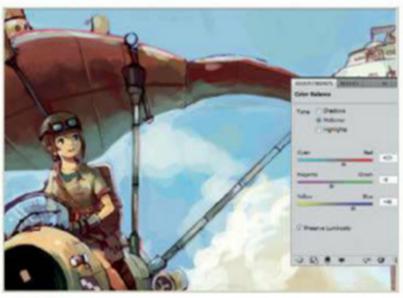


More detail Once you are settled with the colour scheme, you can start to add in more things such as highlights and shadows. At this stage it is best to keep it quite rough still. You can do this on a separate layer or on the same one, depending on how you prefer to work.



• Adjust the hues Adjust the colour according to your preference. This is made a lot easier with Photoshop's adjustment layers and you can create one if you want to quickly alter the colour balance or saturation. You can make as many adjustment layers as you want until you are happy.





Refine the outline After you're happy with the colour, start refining the glider. You can make a layer above the lines to lay down the colour carefully so that the outline look thinner and refined. Use the Eyedropper tool to switch colour quickly and overlap the outline using a small brush. You may want to keep the lines in some parts.

Detail the glider Add in more detail and colour to the glider, and continue to refine the outline. It's better to focus on one thing at a time, so make sure that you separate the layers of each object for easier editing later on in the process.





Move onto the ship After you are done with the glider, move onto the airship. Render it the same way as the glider, but make sure that the colour is not too strong, because the airship is more distant from the viewer. As a rule, the more distant the object, the softer the colour will be.



Unique elements Create some unique elements for the airship to make it more interesting, like the lines of washing. This represents the pirates' rough lifestyle and gives the viewer a sense of character. We can add other details to make the ship more interesting such as wet paint.



Continue with the ship Detailing is a tedious job which requires a lot of patience.

Continue to refine the airship in terms of its elements, and also add more shadows and highlights so that they can help to give the ship depth and weight in its sky setting.

DO NOT OVERWORK

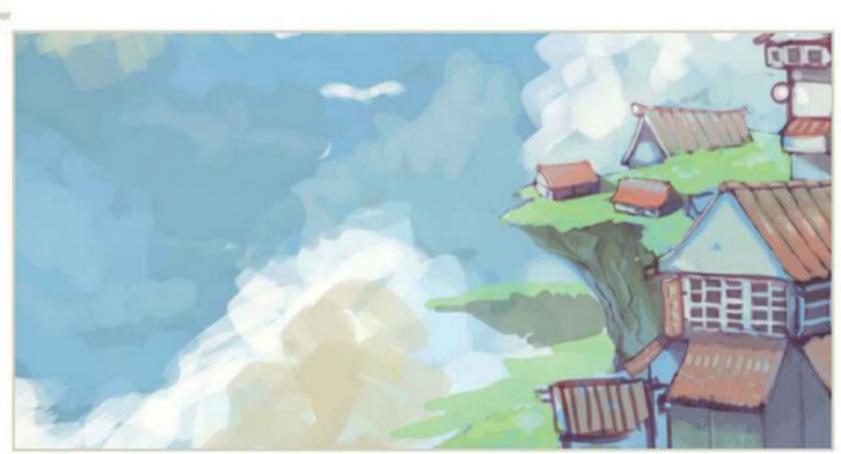
Take a break every one or two hours while making a digital painting; it's not a good idea to work on a piece all day without stopping. Go take a walk, rest or have a snack so you can spend some time away from the screen and your image. When you come back, you may see mistakes in your painting you didn't before – it's like refreshing your senses.



13 Paint a cliff

After you are done with the airship for the time being, move onto the environment that's below it. Render the cliff to make it more natural. It is important to render the shape of the cliff by adding highlights and shadows. Make the flow of your strokes random, too, so it looks natural.





Port environment The cliff below is the port for our airship, and it is never too late to add in more elements, such as the detail on the houses, to make the port look bigger.

Paint the sky When you are happy with the details of the port, move onto other parts of your painting. The sky is a bit too rough, so create a new layer and use soft brushes to render it so it looks soft and painterly but still easily recognisable. Add more tones too, so it won't feel empty.



KEEP **PRACTISING**

Painting is a process and no one can finish a beautiful image perfectly on their first try. Practice makes perfect so don't be disappointed at the outcome of any early attempts. Instead, try your best to improve next time. If you work hard enough and you love what you are doing, you will get better as you go along.



Render clouds Make a new layer to render the clouds using your soft brushes and the same method as the sky. You may want to use a reference when you paint the clouds to better understand how they look and work with light in the real world to improve your image.



Direct the viewer Lines and flow can help direct the viewer's attention to the focal point of your image. The clouds can help us to draw this line and lead towards our main character in the glider. Create some wispy shapes that lead from the airship to our guide on her vehicle.



Cloud highlights You may want to draw a soft, thin highlight to help identify the shape of the cloud. You can use hard brushes on some parts, so the cloud won't look too blurry.



Design an emblem We can add an emblem to the side of the airship to make the design slightly more interesting. Open a new file and make a simple logo by using the Shape and Type tools. Make the background transparent and save it as a PNG. You may consider using other programs such as Adobe Illustrator for this.





Add final details

Give your ship a logo and enhance with effects



Apply the emblem With it saved as a transparent PNG file, import the logo into the previous file. Use the Warp tool under the Transform commands and then distort the emblem according to the contours of the side of the airship.

Paint over it After you apply it, you may want to paint over or edit the logo to make it more believable as being part of the ship. Also, to give it a 3D feel, you can apply the Black & White adjustment layer boosting shadows and highlights.





Birds Adding some birds will make the scene livelier and enhance the sense of scale. Create a new layer, paint the birds and apply shadows and highlights as appropriate. Use references to paint the birds so they look realistic. Of course, if you want, you can create fantasy birds!

*Colour blend You can quickly change the hues in your piece using the Color blend mode. Create a new layer and change the blending mode in the Layers palette to Color. Pick the hue that you want and apply it with a soft brush.





Glowing effects We need to make the red light on the top of the glider glow. To do this, simply create a new layer and change the mode to Overlay. Pick a red colour, use a soft brush and paint it slowly.



Finish up Take a break, come back later and check if there are any possible improvements in proportion, colour or detailing that you could make. If there are changes you want to make, create a new layer and you can add more elements from there.











Prepare your canvas for the goddess of beauty and war

Sketch It helps to sketch out your ideas on paper before taking it into Photoshop. Keep this stage loose and, when you have found the idea and composition you want to, bring it into the program. Set your sketch to Multiply and roughly throw down some greys on a layer beneath to get an idea of space.





Block out the background In a background-heavy piece like this, I recommend getting this part done before the character. Start blocking it out by playing around with dark and light values.

Character silhouette

With a neutral grey and using the Lasso and Paint Bucket tools, fill in the shape of your character on a new layer under the sketch. On a layer set to Color, you can introduce some more distinct tones to the background. These colours will help you convey atmosphere for your piece. At this stage, try to keep to a limited colour palette for simplicity.





Paint the sky Switch off the silhouette of the character and start painting the sky. By keeping the sketch of the character still visible, you can plan out the details in your clouds and lighting to make sure they don't clash with the shape of the character. The sky immediately surrounding the character's face and upper body has been left a bit less detailed than the rest.

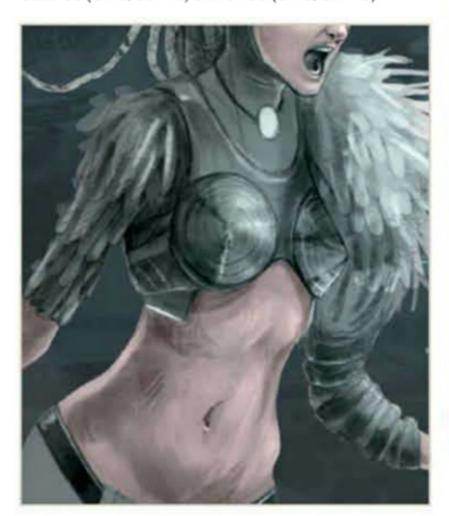


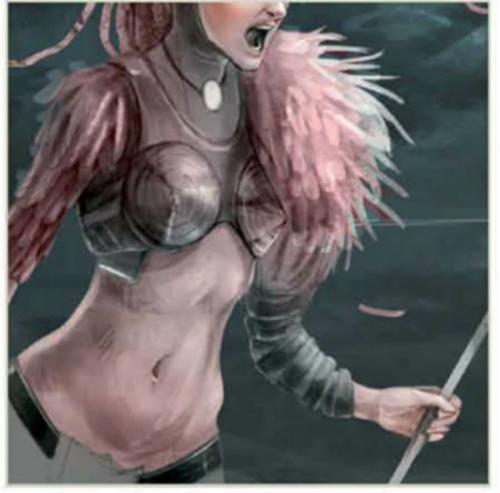
Paint the ground When you are starting to feel good about the sky, move down to the ground. The colours of the hills are fading into the colour of the sky the further back into the picture they are to show perspective. The closer ground is kept bright red and the contrast here is stronger as well.



Character values Switch on the character silhouette again and, on an new layer set to the Overlay mode, start adding values to it. By darkening and brightening areas, you can start chiselling out the character. Remember that different surfaces will react differently to light. Metal will have very sharp highlights and shadows, while hair and feathers will have a softer transition. The feathers will filter through light, too, and give a fuzzier impression.

Colour the skin On a new layer set to Overlay you can introduce skin tones. The skin tone can then be adjusted by tweaking the colour balance (Cmd/Ctrl+B) or the hue (Cmd/Ctrl+U).





RESEARCH YOUR **WEAK POINTS**

Your visual memory can act like a library to store information about what things look like. Depending on what you have seen and done in your life, your visual memory will contain different information that you can call upon in your art. Nobody's visual library contains information about every single thing that exists, though, and when you have to illustrate something you might not know much about, research is vital!

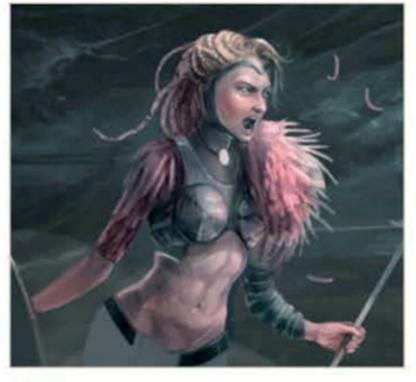
More colours Colours can also be added by painting onto a layer set to Color. Play around with the different layer types to find what works best for you. Don't worry about being too careful when painting the initial colours. Use a fuzzy brush and make the colours bleed into the surrounding areas. Also add a little bit of red blush to the skin. This is especially effective when added to legs, arms and faces.



Colour correction If the colours look strange against the background, the colour balance might be wrong. Merge the character layers and open the Color Balance dialog (Cmd/Ctrl+B). This adjustment helped to pull the shadows in a colder (bluer) direction to even things out.



Anatomy fix When something looks wrong, fix it. The character's torso was a little off at this stage, and if you can't put your finger on exactly what it is that isn't working it's time for a research session. A bit of Liquify magic and some more muscle definition improved our goddess.



Contrast and colour You can use the Color Balance adjustment at any point to further tweak the colours into a bluer tone. You can also add more shading to a layer set to the Multiply mode.

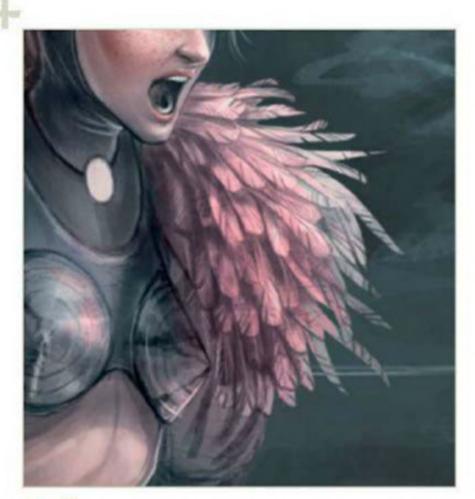






Cut the skirt If you haven't 100% decided on your character's costume at the sketching stage, don't be afraid to adapt it. The skirt in this design was made shorter, which revealed that the legs were slightly disproportionate. Sometimes lastminute changes can be advantageous!





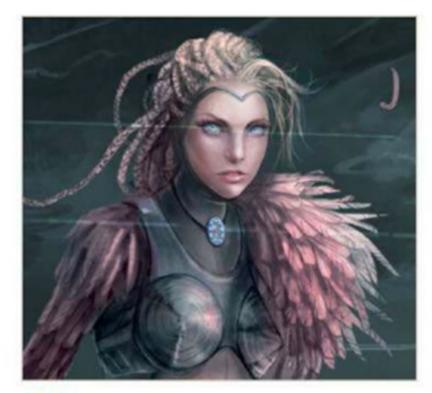
Feather detail Detail the feathers on the character's shoulder, using reference images to get the look right. When working with small details like these, it is important not to forget to continually zoom out to get a good view of what you are actually doing.



The best places to find instant inspiration can be the least expected. Take some time browsing the internet and you will end up finding visual material you never would have thought about specifically searching for. All these things can and will influence your work, and the more diverse your influences are, the more dynamic your art will be.



Shield design When designing an emblem, it helps to do so in a separate document and then transfer it into your image - especially if the plan is to distort the perspective of the emblem. You can easily distort images with the different transformation options available. In this case the perspective transformation tool (Edit>Transform>Perspective) was used.



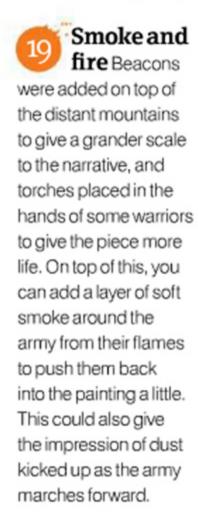
Adaptation When building up detail or making any changes, you can use the colours that are already available to you in the basic illustration. Colour pick with your Eyedropper and repaint!



Start on the army Beneath the cliff, start sketching out the basic shape of a vast army gathering on the field. At this stage, focus on getting a grasp of perspective and mass.



Refine the crowd Slowly build up the detail of the army. However, don't let the crowd grab too much attention away from the focal character, just give them enough detail so that the viewer can tell what it is they are looking at. Elements such as spears and flags help to visually communicate a vast, battle-ready army.







Final tweaks If you think it would benefit the composition, enlarge the character to make her stand out more. Tweak the colours and contrast again and add a texture on top of the final image for a bit of grain. Lighten the piece and it's ready!





EXPOSÉ 10, the most inspirational collection of digital art in the known universe, with 548 incredible images by 380 artists from 65 countries.

ballisticpublishing.com



CGWorkshops offers short, world class, fully mentored, online training courses.

EAR

FROM BEST IN THE WORLD

Interested in FX, 2D, 3D or even writing code? CGWorkshops has short, fully mentored, online training courses to help you improve your reel and become better at what you love doing. Our instructors work at places like Blizzard, WETA Digital, Image Engine and Sony Santa Monica. Get personal feedback in a supportive online classroom environment.

We have lots more great CGWorkshops online. New courses starting each month.



workshops.cgsociety.org



Subscriptions Voucher

Your Details	
TitleFirst name	
Surname Address	
Address	
PostcodeC	
Telephone number Mobile number	
Email address	
Please complete your email address to receive	e news and special offers from us
Direct Debit Payment	
	£25.20 every 6 issues (Save 30%)
Instruction to yo Building Society to pay	ur Bank or Debit
Please fill in the form and send it to: Imagine Publishing Umiter	d, Dovetail, 800 Guillat Avenue, Kent Science Park, Sittingbourne, ME9 8GU
Name and full postal address of your Bonk or Building Society To: The Manager Bonk (Building Society	5 0 1 8 8 4
Address	Reference Marrier
Postcode Name(s) of account halder(s)	Instructions to your Bonk or Building Society Picese pay imagine Publishing Limited Direct Dobits from the account detailed in this instruction subject to the safeguards assured by the Direct Dobit guarantee. I understan that this instruction may remain with imagine Publishing Limited and, if so, details will be
	passed on electronically to my Bank/Bullding Society Signature(s)
Branch sort code	
Berk/Building Society account marrier	
Barries and Building Sacieties may not accept 0	Date Direct Dubit instructions for some types of account
Payment details	
Your EXCLUSIVE READER PRIC	E 1 year (13 issues)
UK £62.40(save 20%)	Europe £70 World £8
Cheque	•
I enclose a cheque for £	
(made payable to Imagine Publishing Ltd)
Credit/Debit Card	
☐ Visa ☐ MasterCard	Amex Maestro
Card number	Expiry date
Security number [(last three	ee digits on the strip at the back of the card)
Issue number (if Maestro)	
issue number [(ii waestro)	
Signed	
Date	
Code: PAG038	
Code: PAG038 Tick this box if you do not wish to receive any Tick this box if you do not wish to receive pro Conditions apply. We publish 13 issues a year, y issue unless otherwise indicated. Direct Debit g	omotional material from other companies. Terms your subscription will start from the next available

Return this order form to:

Fantasy Artist Subscriptions Department, 800 Guillat Avenue, Kent Science Park, Sittingbourne, ME9 8GU

or email it directly to fantasyartist@servicehelpline.co.uk

To manage your subscription account visit www.imaginesubs.co.uk



SUBSCRIBER **BENEFITS**

Start a direct debit from just £25.20 every six issues and save over £23 per year

- Save 30% on the cover price
- Free postage & packing in the UK
- Delivered to your door



THREE EASY WAYS TO SUBSCRIBE

1. Online

Order via credit or debit card, just visit: www.imaginesubs.co.uk/art

and enter code PAG038

2. Phone Order by phone, just call:

0844 848 8410

Overseas: +44 (0)1795 414 611 and quote code PAG038

3. Post or email

Please complete and post the form to:

Fantasy Artist Subs Department

800 Guillat Avenue,

Kent Science Park, Sittingbourne, ME9 8GU Subscribe online or call now on 0844 848 8410

Alternatively, scan and email the form to: fantasyartist@servicehelpline.co.uk

Welcome to the Art Skills section where you'll learn quick ways to source, sketch and compose key fantasy elements

Let our experts help you with your creative queries





fantasyartist@imagine-publishing.co.uk



76 How to draw a pin-up goddess

Top tricks for designing a sexy mythical character



Creating alien archetypes

Get to grips with sketching common kinds of sci-fi aliens



80 Be inspired by Asian-style demons

Bring a Japanese flavour to your dark fantasy artwork



64 Create a

Essential colour and texture tips for painting snow and ice effects



84 Draw your own magical manga

Create some typical magic-using manga characters



86 Classic warriors and how to draw them

Discover a range of warrior types from the ancient world



88 Draw poses for quest fantasy

Learn how to draw and pose quest fantasy characters



92 Evolution of an image: Mysterious Ninja Girl

Find out how Milton Das created this digital painting



Howtodrawa pin-up goddess

RB White gives you a crash course on how to design a pin-up girl from ancient times

Drawing and painting pin-ups is a firm favourite for artists. In art the pin-up can be found in history paintings of classical and mythical themes, and you can see that the Old Masters were having fun.

At the same time this is a very challenging theme since anatomy needs to be considered. The modern pin-up approach is slightly different due to changes in fashion in the 20th Century. Anatomy is slightly exaggerated so girls are more athletic looking. The artist needs to be careful, though, because exaggerating body proportions too much will make your pin-up become less attractive. Slightly longer legs and neck (to remind us of fashion models), stronger curves (to look like

beautiful actresses from the Fifties) and strong make-up is the formula. Adding one more character with a completely different appearance can also give us a strong contrast between beauty and the beast.

The monster is calm, chained but not wild, and we can see who the master is here. They are visually connected with the yellow tones present in both. To create the illusion that they live a few floors above us, metaphorically speaking, and suggest that she is god-like, add the top of a mountain below her eye level and some planets that are visible from her balcony. There is no dramatic contrast in values in this image, so the whole atmosphere is filled with a certain serenity and peace.

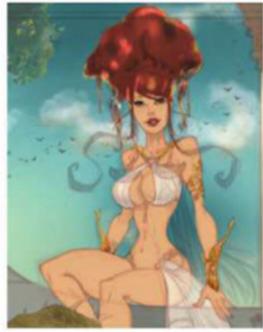
Traditional and digital

Set the composition first then have fun painting



Rough pencil drawing Start

with a pencil drawing. Set the composition with a loose sketch and, when you're happy, tighten your drawing. This ensures that you won't have to make big changes once it comes to painting. This makes meeting deadlines easier, and this is the most important thing when working for a client.



Define form and detail With

a soft airbrush, start working on the forms. Shadows and highlights should be soft so set the Hardness of your brush to 0%. Start with bigger forms and move towards small ones. Adding details at this stage helps visualise how the final image will look. Creating texture and painting around it can also speed up the whole process.



02 Flat colours With flat colours on separate

layers you can make initial decisions about the mood. This sexy goddess lives where the sun shines eternally, the sky is blue and clouds are fluffy. Use bright colours on separate layers so adjusting each element is simple and fast. Add a little bit of your basic tones to the layers and start thinking about depth.





Ask us on Twitter or Facebook & @FantasyArtMag & DigitalArtistUK Fantasy Art Skills





The concepts in this article are based on classic science fiction. The sci-fi alien can embody what we hope is possible for ourselves as humans and all that is good, or they can embody all that we fear and consider evil.

Commonly, alien beings are seen as superior to us in intellect so they are often depicted with an enlarged brain or head. Looking at these classic examples of aliens helps to inspire new creations. While aliens of the past presented us with fears of the nuclear age, government unrest and xenophobia, aliens yet to come will have new issues to present. Of course there is nothing wrong with just wanting to exercise the imagination and make something that looks wildly awesome too.

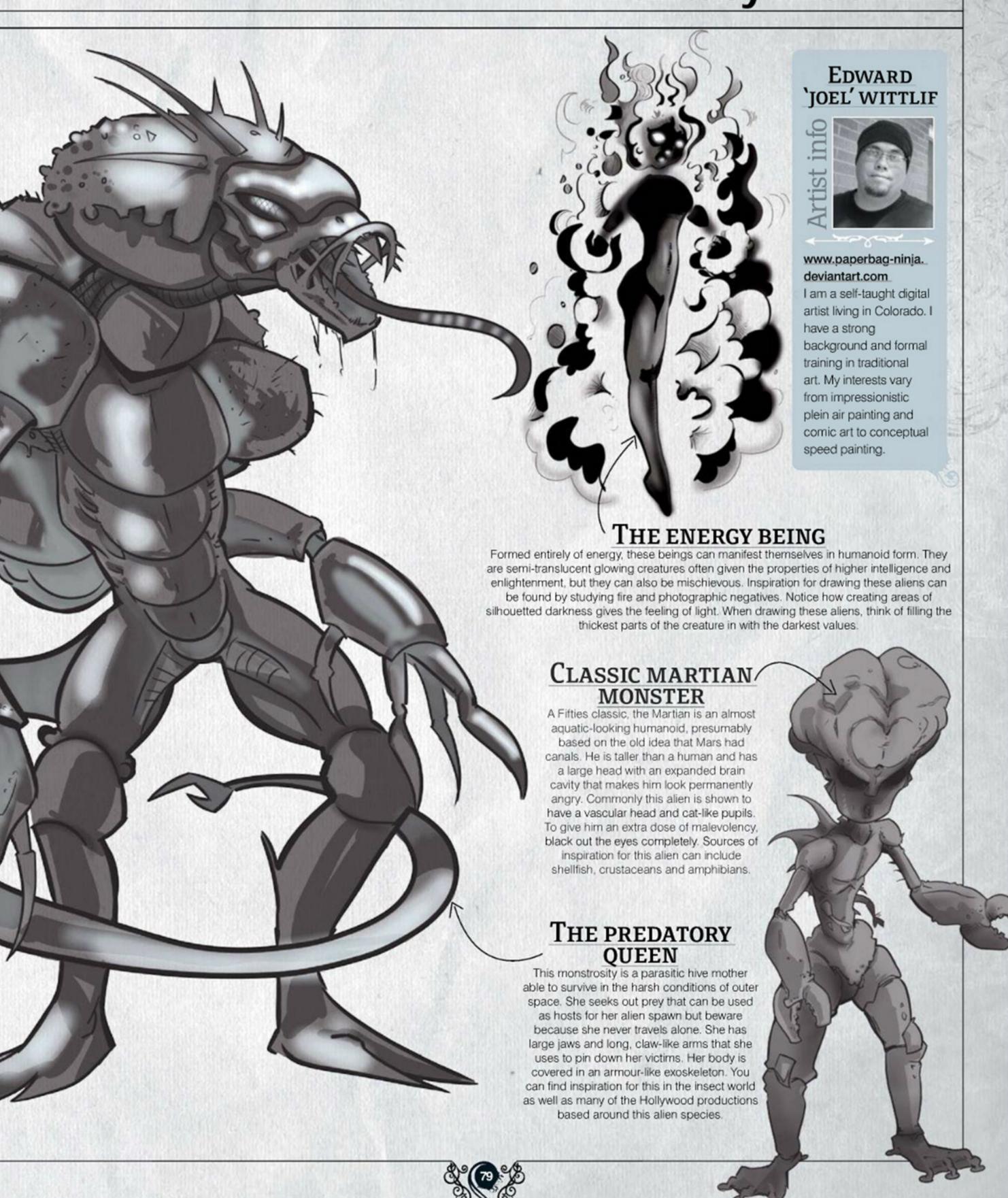
Having a systematic process for bringing ideas to life enables you to focus more on the concept and less on the execution

LITTLE GREEN MEN

Smaller than the grey and with antennae, little green men are camp characters and often come across as rather chirpy and friendly. By placing the character in a stereotypical spacecraft you are able to give this alien a retro feel. Instead of using lines to texture the skin, use values so that his innocent nature still shines through. Also, notice how contour lines are used to add volume to the craft, grounding the character in believable three-dimensional space.



Fantasy Art Skills



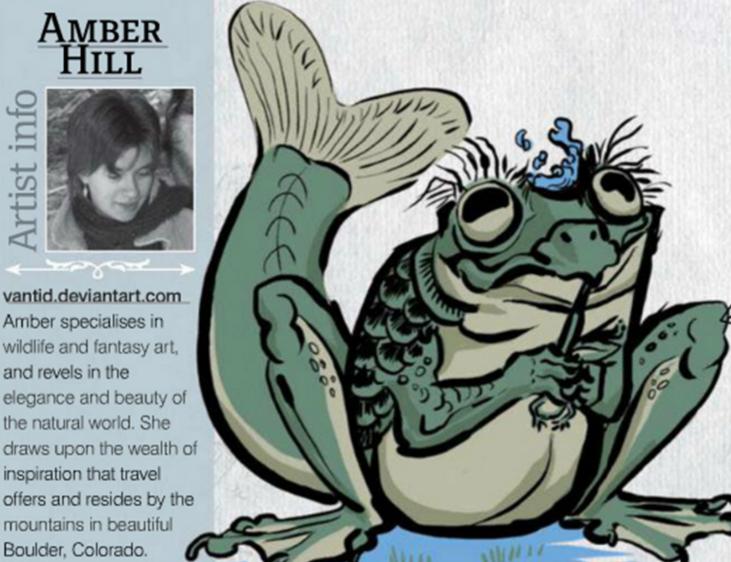
Be inspired by Asian-style demons

Explore the myriad mystery of Japan's legendary creatures along with Painter's various inking brushes

There is a world where haunted teapots caper, sinister tricksters lurk with narrowed eyes over toothy grins and disembodied limbs wait to ensnare the unwary. Japanese myth and legend is rife with such bizarre creatures and the list is fertile ground for the modern fantasy artist. Each creature has a story behind it; stories that are often as eerie as they are inspiring. There are many creatures, not just from Japan, but also from cultures around the world and throughout history that have fallen into obscurity. These creatures lend a fresh spark of originality to art that viewers appreciate and remember.

Most people are at least aware of the tengu or kitsune, which can be found in videogames such as Okami or Blood Will Tell, and can even be role played as one of the characters in Dungeons & Dragons. Not as many people know of the water-loving kappa or the chochinobake, one of the many tsukumogami or objects that, after a certain number of years, have become self-aware.

Along with exciting new beasties to play with, the imagination is fed by the distinctive style of Japanese artwork. Thick and thin brushes wiggle over the paper with expressive strokes to emulate this style on the digital canvas. Anatomy is exaggerated or forgone to enhance the dynamic energy of the artwork. For these images we used Corel Painter, and this program offers countless ways to ink. The real-media effects will spatter and smear in unpredictable ways that make the creative process all the more exciting. Experiment with the brushes mentioned here but don't be frightened to try others. And don't worry. These brushes will not become sentient and haunt you.

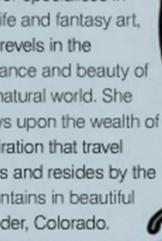


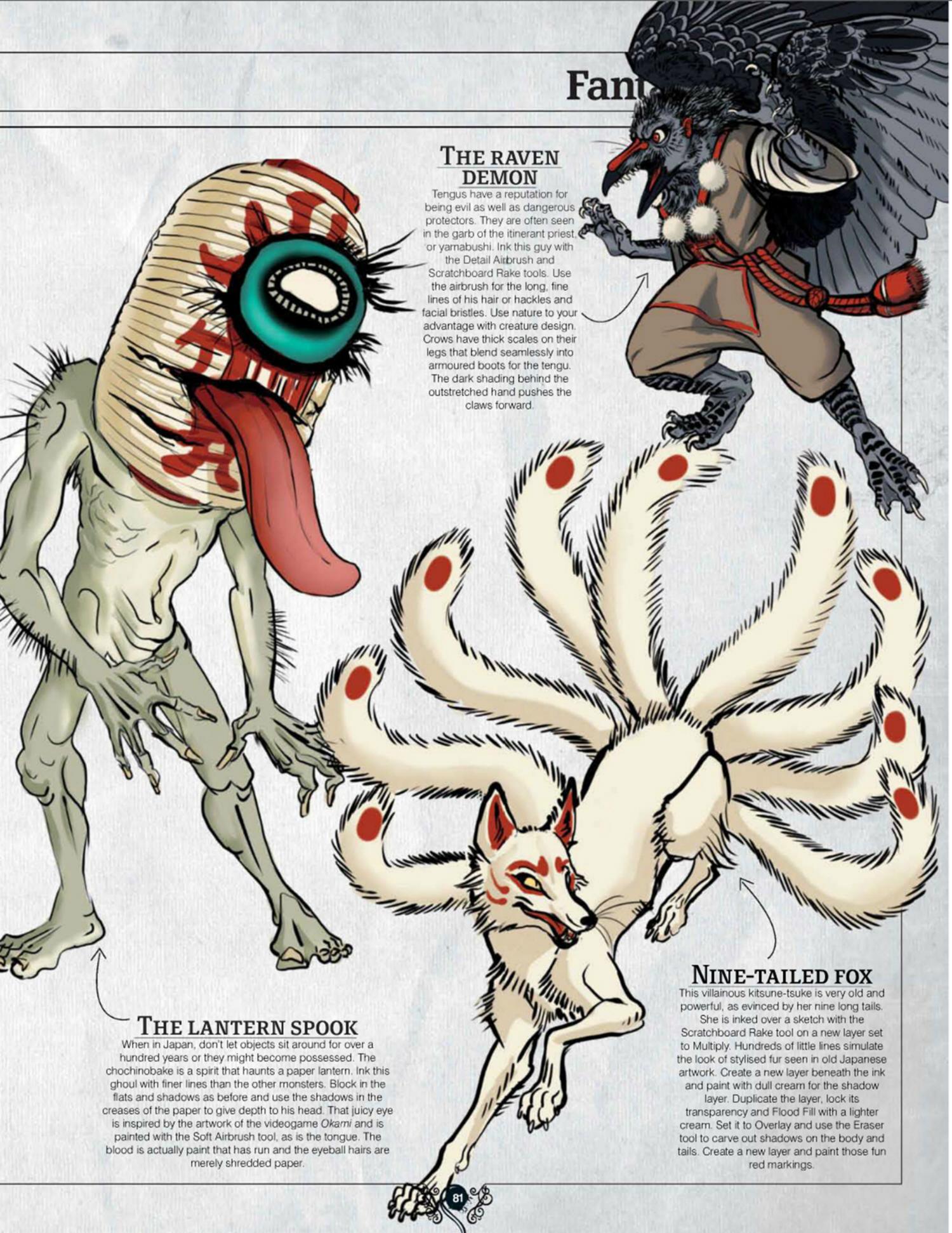
THE MONSTER CAT

This old tom has lived so long his tail has begun to split. Now he can shape shift into human form, create zombies by leaping over corpses and knock everything off the shelf by flying. Known as the bakeneko, he has become a demon cat. Choose the Soft Bristle Watercolor tool and paint lots of finely hatched lines to portray fur, but focus on the sinuous curves that grace the feline form. Hold down the Shift key for perfect horizontal and vertical lines for the lantern - he doesn't need one as he glows in the dark, but he likes to drink the lamp oil. Block in the cream, green, purple and red under the inks, and use a Multiply layer for the shadows again.

THE RIVER CHILD

Kappa are beaked water sprites known for both innocent pranks and malicious drownings. They can live away from their stream thanks to the indentation atop the head that holds water. This fellow is so excited by his frog-legs dinner he's sloshing it everywhere! Ink him using the Coarse Bristle Sumi-e brush. Think about every stroke before committing, like real sumi-e. Use stylus pressure to achieve heavy, angular strokes or delicate lines. Next use the Scratchboard Rake tool to paint blue-green and dull cream beneath. Blue water serves as a simple accent. Create a new layer and set it to Multiply. Use cream to paint shadows.





Create a frozen effect

Learn how to create the feeling of ice and a chilling atmosphere within your artwork using colour, light and textures

Painting ice is a skill you can use to depict not only the material feel of ice, but also a wide range of emotions and situations.

Especially in fantasy art, icy creatures and environments are commonplace, from ice queens to mythological northern locations.

When painting icy scenes, make sure you set up a basic colour palette at the beginning. This determines how chilly your picture is going to feel. Naturally the palette is made up of cool colours, but sometimes it can be mixed with warmer tones like yellows and greens to make the whole thing look more vibrant.

The tools for depicting ice are relatively simple. You can start with a basic Hard Round brush to block in the basic light and

forms. On top of this, start laying in some textures to get the feeling of different surfaces from rough to smooth, maybe a thin layer of snow for some parts and so on. You could then finish things off by adding small cracks and maybe some glow with a soft brush to give another dimension of detail.

You can learn how to depict a wide range of icy effects and emotions by looking at the real thing. Find photos of ice and environments that have the right feeling you're looking for. Paint studies and pay close attention to the colours, how light is reflecting from different surfaces and how to imply different textures. You'll get a lot more variation to your icy creations that way!

Painting frozen fantasy

Learn to create ice and a feeling of frozenness



Start with line art Start with some basic line art to set the composition and define the forms you'll paint later. This stage isn't mandatory, but helps you separate the problems of construction and lighting. Create a basic background colour to lay the foundations for your colour palette.



Block in basic lighting Block in the basic forms of the figure with a simple Hard Round brush. Get the basic feel for ice at this stage before doing any fancy texture work. Think of all the forms as simply as possible; as basic cylinders, spheres and so on. Don't overcomplicate things.



Introduce textures Start introducing some basic textures on top of the smooth surfaces. Paint studies from photos if you do not know how to depict the different materials in your piece yet. The point is to get enough variation to the surfaces in order to give you a good grounding when it comes to painting in the details.



Reflections and highlights Start painting reflections and highlights. Think of the light source and how the light is behaving with the materials. Make colour adjustments if necessary. The shadows don't get very dark as light is bouncing around all over the place and also penetrating the surfaces and illuminating them from the inside.



The finishing details Paint lots of small cracks and other details to finalise the effect. Try to get enough variation in the different surfaces. Don't be afraid to change the design even at a late stage if you feel like something isn't working the way you want. Make the final level and colour adjustments to punch up the tones, and that's it!



Fantasy Art Skills





Discover supernatural manga characters and their own particular traits

Magic! Whether or not you are a happy-go-lucky girl or a serious manga man, we all dream of having magical powers that suit our personality. There are many kinds of manga characters you can draw upon, and most of us will be familiar with how they stereotypically use their magic in the more supernatural stories. This can be expressed in many ways in art, either in colour, shape or even sparkles - every little detail helps to shape the personality of the magic and the magician. But most important is that the magic should reflect the personality that it comes from.

A happy young girl who comes across a great source of power is likely to bend the magic to help herself and others. She may use it to do good and store it in the form of a beautiful jewel, unleashed with a cute spell and costume! If a bad character comes across a source of power, though, he may use it to do evil and use it on the offensive to harm others. A beautiful jewel is out of the question, such strong, evil magic should only be contained in a crooked staff or even a creepy-looking book. To get the hang of how to illustrate the magic, you need to understand the character and how they will bend their powers to their will. Think about how and why it will be used, and you will come up with some original ways to express the magic. In this art skills tutorial, we look at the five most common stereotypes of

THE CHIBI **APPRENTICE**

This poor, super-cute chibi is probably an overworked helper of some silly magical girl or powerful male wizard. Either way, don't underestimate his abilities! He has a great deal more power than his little form suggests. Perhaps he can summon a powerful burst of magic or even lift heavy things. It doesn't last very long, though, and his magic is probably as cute as he is.

Schin Loong

magic-using characters in manga.

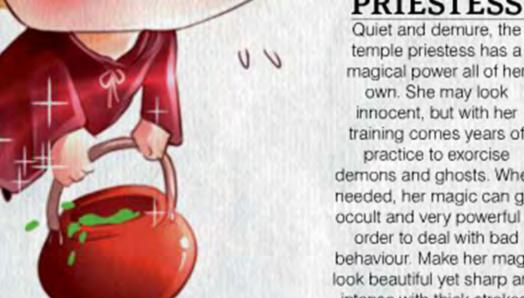


schin-art.tumblr.com I don't even want super-fancy magical girl powers. All I want is a kind of spell that does

my dishes and laundry.

THE TEMPLE **PRIESTESS**

temple priestess has a magical power all of her own. She may look innocent, but with her training comes years of practice to exorcise demons and ghosts. When needed, her magic can get occult and very powerful in order to deal with bad behaviour. Make her magic look beautiful yet sharp and intense with thick strokes.



Fantasy Art Skills







Classic warriors and how to draw them

Learn how to accurately depict a collection of the world's greatest warrior characters

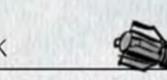
Today we will try our hand at some warrior archetypes. Warriors are a brilliant fantasy character type to draw. You can render them as stoic, fierce, on the attack, on the defence, full of rage or full of disciplined stillness. We have the Amazonian warrior: the fierce, tall fighting women of the ancient world. Then we have the barbarian: the wild, unruly tribesman. Of course there's the knight: the steel-skinned fighting man at the beck and call of his lord. We also have the ninja: the master of shadows and assassin of feudal Japan. And we have the hoplite warrior: the integral part of the phalanx in the Hellenistic world.

For my illustrations I use MyPaint - a freeware program you can download online - because it makes inking easy and has some other great tools. That doesn't mean that you have to work with this software, though, the techniques here should be applicable across any program. For my personal and professional work I use Adobe Photoshop CS3 and MyPaint on a PC running Windows 7.



THE NINJA Every kid I knew as a child went absolutely bonkers for ninjas, including myself. In drawing this piece I felt especially nostalgic. It brought back all the times I drew the Teenage Mutant Ninja Turtles and of course the Foot clan. I included a couple of little touches that harken back to those old drawings I did. I also chose a more stealthy and prone pose to represent the preferred attack method of a master assassin.









The essential skills you need for drawing fantasy characters on an unexpected journey

In this guide, you'll learn how to draw characters engaged in the activities and poses that relate to a mission or quest, such as walking, running, climbing, riding, exploring and resting. We'll show you how to express the tiredness of a long trip, how to portray tension and rest in your drawings and how to draw these poses to convey character and correct muscle structure.

You will learn to clearly show the activities that your characters are engaged in, but also to compare characters based on their behaviour and the small details that make each personality unique. This works in terms of their physical structure, personality and storytelling.

To illustrate these poses we'll use some classic fantasy characters like halflings, dwarves, elves, magicians and warriors. Every character has distinctive physical and expressive elements to draw from. For example, a rich warrior is differentiated from a poor one by his armour and clothing as well as by his pose and behaviour.

To portray these characters you need to have a good knowledge of both human bone and muscle structure. You need to know the characteristics of anatomy, therefore, because they must be changed depending on whether you are drawing a hobbit, elf or any other fantastic creature.

Study references on the web, in movies and, of course, take some photos of yourself or your friends and family in some of these poses to help you. Small children, for example, make great stand-ins for shorter character types!

FEMALE ELF RANGER

A classic female elf with a tall and slender body and strong legs. Her step is sure and elegant, which helps her seek and hit targets with her bow. She is light footed and leaves no trace behind.



Новвіт

This figure is a hobbit. He walks fast in little steps because his legs are short – look at the way a toddler or small child walks for inspiration. His feet are very big but permit him to walk silently and hide himself inside the forest.

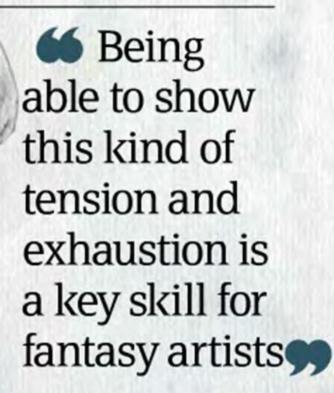
Tiredness and tension

This drawing shows two characters who are very different in both race and physical dimensions, but are displaying the same physical state: tiredness.

The smallest figure, a hobbit-style halfling, leans on a stick that helps him on his hard and difficult walk. The bent back and sagging arm give him more of a feeling of heaviness and his foot seems to drag to enhance the look of effort.

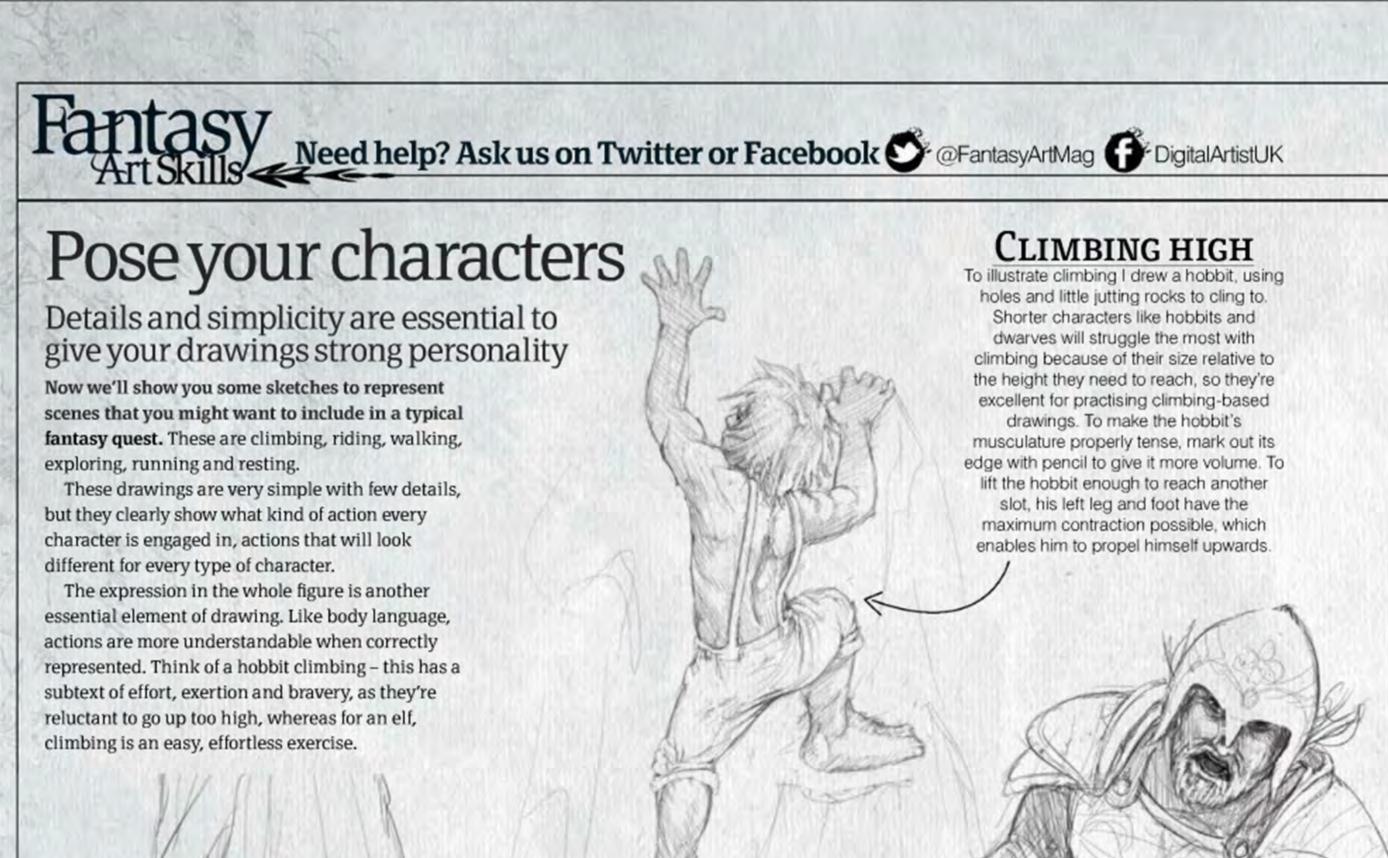
The strong human figure seems unbalanced and unstable, as though he is going to fall because of the effort of his trek. His chest and shoulders are tilted in order to stay in some semblance of upright balance while walking.

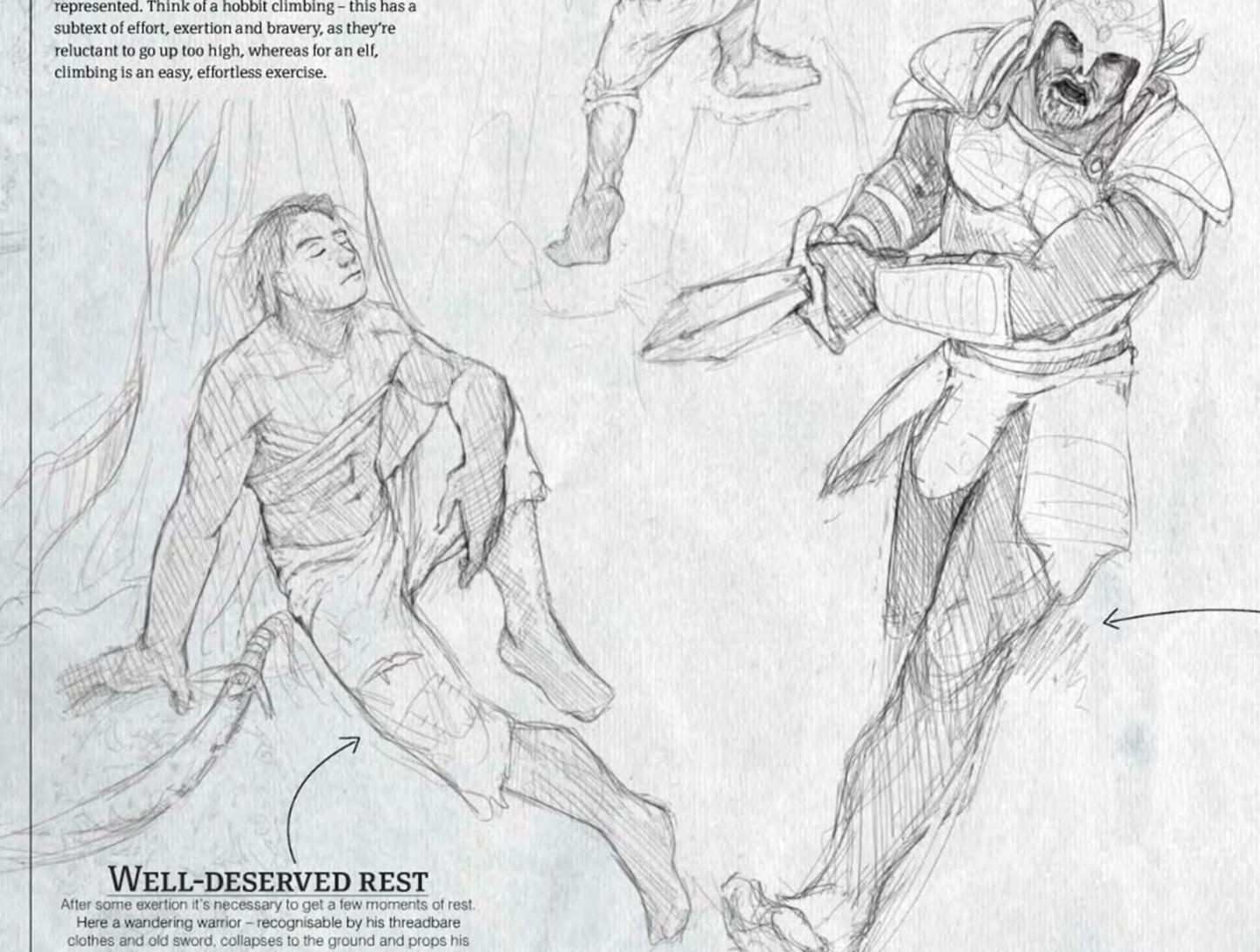
Being able to show this kind of tension and exhaustion is a key skill for fantasy artists. Consider how much of a typical quest fantasy is spent wandering around the woods in the rain! Also, characters often need to snap from this pose into battle readiness.









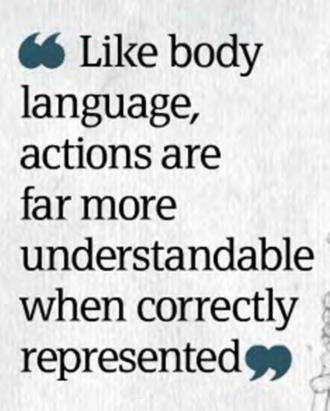


After some exertion it's necessary to get a few moments of rest.

Here a wandering warrior – recognisable by his threadbare clothes and old sword, collapses to the ground and props his back against a tree trunk to snatch a few moments of sleep. The leg is stretched and relaxed and his head is turned upwards (a good soldier takes sleep anywhere he can get it). This gives him an air of serenity and peace.



Fantasy Art Skills

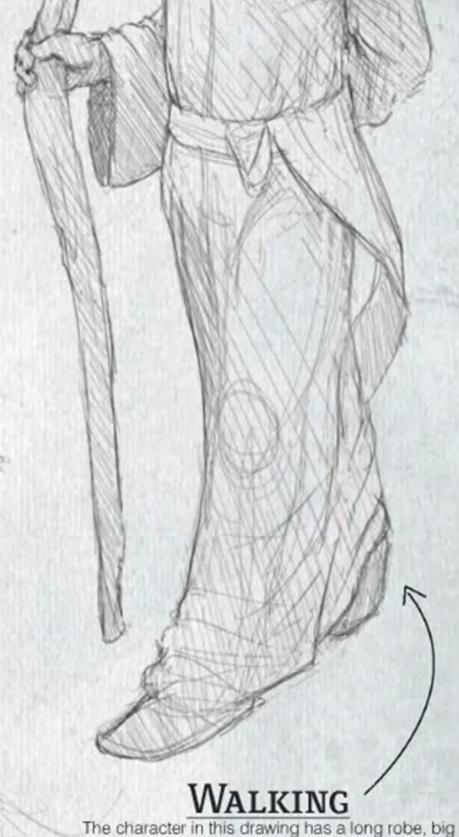


TRACKING AND SEARCHING

Exploring, tracking and hunting are all key parts of a quest fantasy. Here our elven ranger is bent to the ground to search for traces of an enemy or her quarry. Look at the relaxed and supple pose - elves are traditionally lithe and not as prone to tiredness as other fantasy races, so she can move gracefully even in awkward poses. Her look is turned laterally to perceive the direction that the group must take.



This well-to-do warrior is making a frontal attack while he runs, screaming a war cry at his opponent. His feet and legs are less defined to suggest movement and speed, but his muscular arms are well defined to show the force he uses. Practise gesture drawings of the pose – remember, this warrior will need to sweep up and out of his walk and straight into the attack.



hat and a staff, instantly marking him out as a sorcerer. He is walking in a calm and composed fashion, carefully watching what is happening around him. One foot moves forwards while his robe hides the other one. He holds an arm behind his back, suggesting age and the need for a bit of support, while the other hand grips his magical staff. He gives the impression of age, but he also has a

upport, while the other hand grips his magical stat He gives the impression of age, but he also has a strong physical presence – he can plant his feet firmly and launch a magical attack at any time.

STUBBORN AS A MULE

Here our battle-hardened dwarf is trying to correct the direction of his stubborn donkey. The hands of the dwarf grasp with force – look at the tension running through the arms and down into the sides and legs, which clench tightly and cling on. His toes are up and heels down so, if the donkey decides on an unexpected trot, he will stay on its back.



Evolution Milton Das of an image of an ima

Milton Das walks us through his image Mysterious Ninja Girl





dantevirgil.deviantart.com Software used Photoshop

I passed my college exams last year around September and have been trying to work on my art since then. Before that I was not too serious about it but now I'm really working to improve. I have always loved doing art, though. I am based in Calcutta, India, and











About Mysterious Ninja Girl

The image was done for a competition on deviantART for Samurai Genji, which is a comic-book series. They needed a new female character so some of the details were already laid out for us, like her mask. She was supposed to be a ninja, but I thought of combining her with some elements of the samurai. Also, for her mount, I had not really thought of adding it to the image until after finishing the character. Then I realised that the image had too much negative space for my liking so I decided to give her a pet.

01

Here I'm laying down the rough pose and completing the face. Quite a few of the details for the character were already given in the competition brief so I was able to use those as a starting point. I decided to give her quite loose, flowing robes to contrast with the flash of armour you can see as well as her sword. I felt that this would also help to enhance the sense of movement in the piece.







Ask us on Twitter or Facebook @FantasyArtMag PoigitalArtistUK Fantasy Art Skills



02

After I had a basic composition down, I added some details to the top half and also changed the leg position as I felt the previous one was not giving her a strong enough pose. Then I started laying down the smaller details, as I felt the pose was looking good. The designs on the dress were done on separate layers in Overlay mode – the only special blend mode I used for this image.

03

Here I darkened the background and then I finished laying down the character details. The next stage in the process is to sharpen those details up and refine them. I took this opportunity to add more details to her costume, such as the frayed edges of her robe and the patterns of the fabric. The lighting and shadow are also looking a lot closer to the final effect that I wanted.

04

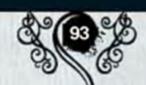
I felt that there was a bit too much negative space in the image, so at this stage I thought that it might be a good idea to add a cute pet by her side to serve as a mount and protector to her character. I quickly sketched out the rough contour of the wolf and, after I was satisfied with this, blocked in the larger shapes and started to detail it to the same level as my ninja girl.

05

At this stage I continued detailing the wolf character, bearing in mind the lighting and creating a real sense of personality in his expression. I had plans to go with greyscale for the entire image, but the piece was looking a little dull so I added some colour for a point of interest. The vibrant red at the centre of the image suggests the glowing, powerful heart of her wolf companion.

06

I completed the wolf and its armour, and used a custom brush to add some foliage shadows to suggest an environment that's outside of the frame. I then distorted them according to the image so they look believable. I kept this element of the design in the central area to create a sort of vignette, and used the foliage pattern to cast some dappled light on the mysterious ninja.





GILANG ANDRIAN

deviantart.com

I are a student who is

currently studying at

Nanyang Academy of

Fine Arts, Singapore. I

love to draw and paint.

My art is mainly influenced by Japanese

and Korean prisits.





Gilang Andrian shows you the process of painting a manga skyship from sketch to polished piece Photoshop

Sky Guidance

they can be really fun to draw and paint. They're also a Miyazaki staple, making appearances in Nausicoù of the Valley of the Wind, Lapata Castre in the Sky and Howf's Moving Confe. In anime, skyships are often inspleed by submarines, aid faithweed aeroplanes and aepost na They can be combined with other acuthetics att well, such as cars, motorbiles or even objanic shapes. Your design can be a battleship, a transport ship, a passenger ship or even a Boating town! There are no boundaries or limitations, so let your imagination flow as you paint. They can look friendly, aggressive or intimidating by maiding them look clean and comfortable or old and rusty respectively.

The ship may also come with decorations such as graffiti or a balcomy. Bear in mind that fantasy always: needs a degree of realism, such as engines, wings or propeliers so that the machine could feasibly exist in the sky. Above all, though, design your ship to be as unique as possible so that it will have a distinct visual appeal and stay in people's memories.

The skywhite at this step-by-step guide is a b parate airship. It serves as a home as well as for purposes. It has a body similar to a submarine lower on the top like an aircraft carrier. The skyship is called fitg Eye due to the number of windows on the front part of the ship. It looks a bit resty and is arrived with cannons on both sides, A girl is guiding the ship out from the skypart using a small glider-tike airship. You can create a great story by carefully considering the design of your vehicle and characters to incorporate enough details. to let the reader's imagination





Go digital today

- Fully interactive editions
- Download direct to your device
- Save up to 40% off the regular price
- On-sale worldwide the same day as the print version



Enjoy great magazines on every device from one amazing website

Get your digital copies now at www.greatdigitalmags.com



Behind the scenes of your free video tutorial

Conceptand designarobot



Digital-Tutors, the world's largest CG and VFX tutorial and training resource, takes you through the steps of concepting and creating a film-quality transforming robot

Heavy Duty



Digital-Tutors teaches the people who make movies and games by providing the world's largest CG and VFX training resource. With thousands of projectbased videos, the

training aims to make

difficult concepts easy

to grasp and complex

topics fun to learn.

www.digitaltutors.com

hether it's an epic film or a best-selling videogame, each one starts with an idea. As a

concept artist for these projects, it is our responsibility to create visuals around these ideas so other artists in the project's pipeline have a solid direction from which to work.

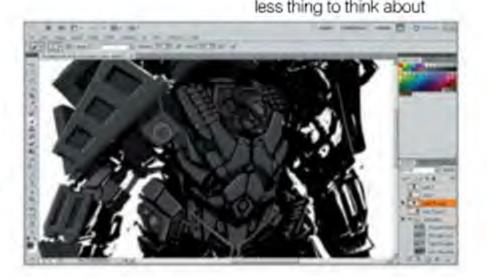
When the instructional team here at Digital-Tutors sat down and began discussing how we could give our members a glimpse into what the production pipeline would look like to create a film-quality transforming robot, we immediately got excited. In this article, we'll walk you through the process used to paint our concept as well as share how the decisions the concept artist made would impact other artists later in the pipeline.

As the concept artist, your role falls at the very beginning of the process. Other artists depend on you so they can begin their roles, so the concept needs to be done fast. In the case of this image, we needed to create lots of options quickly so our team could

Consider limiting yourself

to working in greyscale

initially. Removing the colour decisions gives you one



whittle them down using a process of elimination. By focusing strictly on the silhouette first, we were able to generate several options quickly. A minimal amount of time was spent removing areas of the silhouettes to provide insight into where major details would be. Even in this crude form, we could begin to make assumptions about the robot. Things like personality, alignment and even how he would move. It was eventually determined that we liked the

> larger, more cumbersome option as we wanted the vehicle form to be based on the 789c mining dump truck.

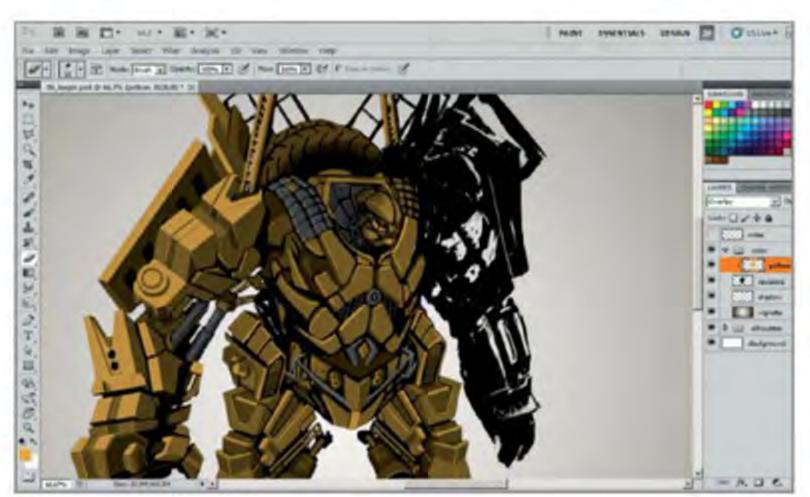
> With a silhouette decided on, it was time to begin solidifying the basic details. Moving forward, there were several things on our minds. For example, every major body joint needed to be unobstructed so the robot could move freely when animated. Enough recognisable pieces from the 789c mining truck also need to



If your concept has some level of symmetry, consider duplicating details and transforming them to fit the other side



When creating silhouettes, stay loose and focus on form and energy. It's important to generate several options early on



 Colour can be quickly added to a greyscale concept by creating a new clipping layer and setting its blend mode to Overlay

Decals for your concepts can be

designed flat and then warped or free

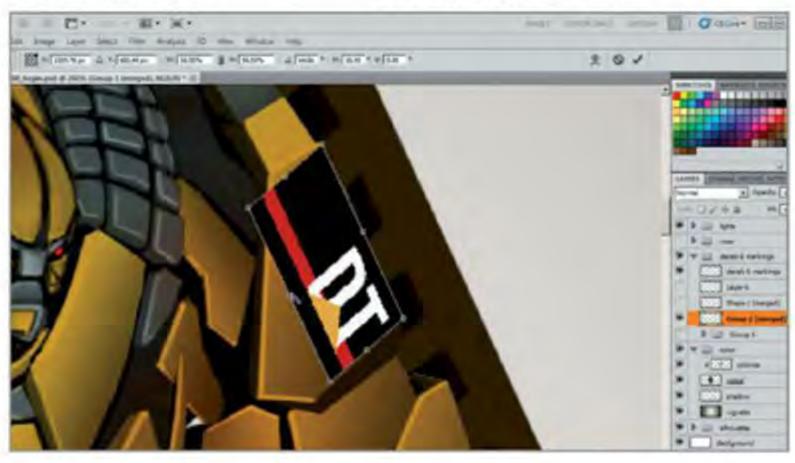
transformed to fit the surface you

would like to apply them to

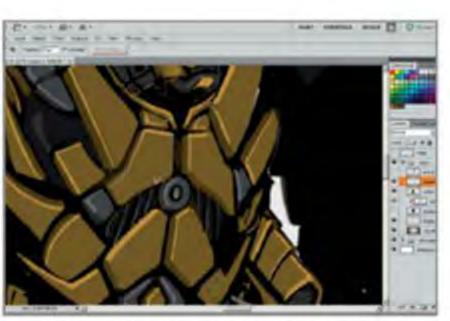
be included to maintain the believability that this robot and the truck are one and the same.

By working only in greyscale initially, we refined the forms without worrying about colour. We could also focus on the excessive level of detail that was necessary for our robot. Knowing that a key part of the final transformation animation would be trickery and deception, this over-the-top detail creates a visual distraction for viewers. It also provides more opportunities for our animator to create secondary animations that also attract attention.

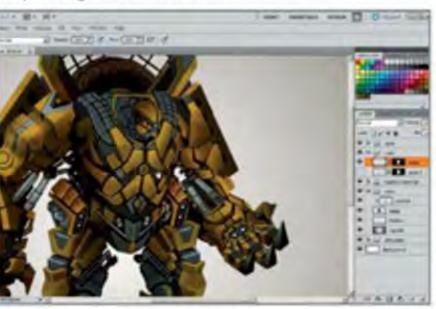
This process of refinement included extensive experimentation and feedback from the other artists on the team. On several occasions, the decision was made to rework an area based on either aesthetics or its function. The design needed to be more than just a pretty picture. The final robot asset had to fit the needs of everyone in the pipeline so their jobs could be executed without hindrance.



The design needed to be more than just a pretty picture... [it] needed to fit the needs of everyone in the pipeline 🗩



The Polygonal Lasso tool can be used to quickly target pixels to select certain areas of colour while refining the shape's edges at the same time



 Consider masking your dirt layer based on the concept's silhouette. This will enable you to use a brush that scatters without worrying about where the dirt lands

With the greyscale design approved, it was time to move onto colour. Because we had rendered the robot's forms first using only values, colour information was all that was missing. A layer set to the blend mode Overlay was the quickest and easiest way to start this process. Flat colour was first applied to establish base colours. Later, new layers were added to build in the necessary shadows and highlights. One technique used to quickly make selections of the various uniquely shaped surfaces was with the Polygonal Lasso tool. This enabled us to quickly select the mechanical shapes with a great deal of precision and apply a gradient to them. To finish off the colour step, decals, dirt and other wear marks were painted onto the robot design. Some of these details needed to be present on the robot as well to make it believable.

Before handing off the finished artwork to our lead modelling instructor, we felt that it was important to make it completely clear which pieces of the truck we considered to be landmarks that would also be visible on the robot. This would enable him to take those pieces of geometry from the truck and build them into his robot model. We accomplished this simply by making a new layer in the document, highlighting pieces on the robot and mapping them to the image of the 793c mining truck.

With the concept art complete, the project can now move down the pipeline to the next artist. We would love for you to check out our Transforming Robot Production Pipeline learning path to see each step in this highly requested series. This project was an incredibly fun one for all of us here at Digital-Tutors.



No Disc. No Problem

Many of the files you're looking for can be found on the magazine's website



Imagine digital editions are a new and exciting way to experience our world-leading magazines and bookazines.

To get the most out of your digital editions, be sure to enjoy all of our fantastic features, including:

- Zoomable text and pictures
- In-app browsing
- Searchable text
- Take your collection with you
- Read offline



for the latest issues and best offers.



Europe's No. 1 creative resource.

18 million royalty-free Photos, Vectors and Videos starting at £0.63 Phone: 0208 816-7284 I www.fotolia.co.uk

